

# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

ARCHITECTURE LIBRARY  
ROOM 1.5, 118  
INSTRUCTIONAL SERVICES BLDG.

ARCHITECTURE LIBRARY

*Arch*



# IMAGINATION



THE  
**CRAYON**  
**MAKE**



380 Madison Ave.  
New York 17, N.Y.

NAEA SUPPORTING MEMBER

*Arch.  
Arch.  
Korack  
12-18-64  
Replac.*

**Editor**

**F. LOUIS HOOVER**  
Head, Department of Art  
Illinois State Normal University, Normal, Ill.

**Managing Editor**

**BETTY LOU MUNSON**

**Art Editor**

**LEW MERRELL**

**Editorial Advisory Board**

**EVELYN BEARD**, Consultant in Art Education,  
Dallas Independent School District

**ROSEMARY BEYMER**, Director of Art, Kansas  
City, Missouri, Public Schools

**MARY COLE**, Director of Art, Chicago Public  
Schools

**KATHERINE COMFORT**, Supervisor of Art, Atlanta,  
Georgia, Public Schools

**HELEN COPLEY GORDON**, Director of Art Educa-  
tion, Detroit Public Schools

**REID HASTIE**, Professor of Art, Department of  
Art Education, University of Minnesota

**IVAN E. JOHNSON**, Head, Department of Arts  
Education, Florida State University, Tallahassee

**LEVEN C. LEATHERBURY**, Supervisor of Art Edu-  
cation, San Diego Public Schools

**MARION E. MILLER**, Director of Art Education,  
Denver Public Schools

**ALEX L. PICKENS**, Associate Professor of Art,  
University of Georgia, Athens

**OLIVE RILEY**, Director of Art, New York City  
Public Schools

**SISTER M. THOMASITA**, Head, Department of  
Art, Cardinal Strich College, Milwaukee, Wisconsin

**ARCHIE WEDEMEYER**, Director of Art Education,  
San Francisco Unified School District

**Good Practices Board**

**ARCHIE BAUMAN**, Director of Art Education,  
Cedar Rapids, Iowa, Public Schools

**WILLIAM BEALMER**, Director of Art Education,  
State of Illinois, Springfield, Illinois

**RALPH G. BEELKE**, Executive Secretary, National  
Art Education Association

**MARY BRADLEY**, Instructor of Art, Ramsey High  
School, Birmingham, Alabama

**MARTHA CHRISTENSEN**, Supervisor of Art, Louis-  
ville, Kentucky, Public Schools

**EDWARD DAUTERICH**, Supervisor of Art Educa-  
tion, Cincinnati Public Schools

**ROBERT DRUMMOND**, Director, Fine and In-  
dustrial Arts, Springfield, Massachusetts, Public  
Schools

**RUTH HALVORSEN**, Supervisor of Art, Portland,  
Oregon, Public Schools

**MARY RAVENEL BURGESS**, Art Director, Durham  
County Schools, North Carolina

**HELEN ROSE**, Supervisor of Art Education, Rich-  
mond, Virginia, Public Schools

# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 48, No. 5

**JANUARY, 1961**

**ARTICLES**

Something Old Does Something New.....	Thelma R. Newman	4
Now . . . About Woodworking . . .	Irving Berg	9
The Art Program at Chase Street School.....	Jeffie L. Rowland	17
American Children See Bavaria.....	Max Klaeger	25
Building Going Up—and On!.....	Marie H. Loyer	30
Relief Printing With String.....	Gerald Brommer	33
Sculpture in a Sandbox.....	Leendert Kamelgarn	36

**DEPARTMENTS**

Art Appreciation Series—Dong Kingman.....	14
Professionally Speaking . . . . . Alex L. Pickens	16
The Young Artist—Stanley A. McKenney.....	28
Shop Talk .....	35
Index to Volume 48 (September 1960 - January 1961).....	42

Cover Design: Water Color by Stanley A. McKenney  
Nathan Hale High School, Tulsa, Oklahoma

ARTS AND ACTIVITIES is published monthly except July and August. Subscription: one year, \$6.00 in the United States and foreign countries. Single copy, 75c. Change of address requires four weeks' notice. Send old address as well as new. Second-class postage paid at Skokie, Illinois, and at additional mailing offices.

ARTS AND ACTIVITIES will consider for publication articles about creative activities for children. Manuscripts and correspondence about them should be addressed to the editor, Dr. F. Louis Hoover, Illinois State Normal University, Normal, Illinois.

LEE SALBERG, Advertising Sales Director

LOU WEBER, Advertising Sales

EUGENE POLLOCK, Eastern Representative  
60 E. 42nd St., New York, N. Y.

HAL MOORE, Southern Representative  
279 N. E. 79th St., Miami 38, Fla.

REN AVERILL, Western Representative  
232 N. Lake St., Pasadena, Calif.

THE JONES PUBLISHING CO.

Editorial and Advertising Offices:  
8150 N. Central Park Ave., Skokie, Ill.

Copyright 1961 by  
THE JONES PUBLISHING COMPANY  
All Rights Reserved  
G. E. van ROSEN, Publisher  
ART ARKUSH, Assistant to the Publisher



Mixing household paraffin and wax crayon scraps makes medium for encaustic painting. Hot plate provides safe, even and easily controllable flameless heat for keeping medium fluid. Sixth-grade girl painted boy on haystack (on opposite page).

# SOMETHING OLD DOES SOMETHING NEW

Wax-tissue overlay, encaustic painting are wed in compatible—even blissful—harmony. Tissue creates large planes, shapes and encaustic painting adds line and accent to composition.







By **THELMA R. NEWMAN**

Art Specialist  
Union, N. J., Township Schools

Once upon a time when sugar was unknown, honey answered man's need for a sweetening agent. With heavy production of honey by bees, beeswax was plentiful. This wax became a painting vehicle, sculpture material and mold-positive for metal and glass. The ancients discovered many uses for wax. Different geographical areas utilized the material with varying emphases. Many of these "wax" techniques have come down to us today. Newer reliance on sugar cane and reduced availability of beeswax, however, have contributed to the comparative decrease in its use as an art material.

Looking to our heritage we find artifacts made with the help of wax and art work made with the

direct utilization of wax surviving the erosion of time. A substance that can withstand the temporal test merits review!

Today we have an improvement over the hard and brittle beeswax, a by-product of petroleum called "paraffin". Easily available, quickly a liquid, already a solid, plastic, water-white, paraffin offers great versatility.

#### **SOMETHING OLD**

The ancients often used melted wax—for example, in encaustic painting. Encaustic is created by the application of colored hot wax in layers to a solid surface. A modern adaptation of the encaustic technique melts paraffin in small alumi-

num pans or muffin tins over an electric stove or hot plate. Crayons, powdered paint or powdered textile dye provides the coloring agent. The addition of paraffin supplements to great advantage the brittle impregnating crayons. Paraffin allows for a more plastic application of color.

While the paraffin is still a warm liquid, brush or overlay (with palette knife) the colored wax to burlap, canvas, or cardboard as you would in an oil painting. No special surface preparation is necessary. Successive layers adhere to one another. Underlayers and overlayers can be applied thinly as a glaze or heavily as in impasto techniques. The heat of the wax as each stroke is applied fuses layer to layer.

Inexpensive paraffin, utilizing scrap crayons for coloring, offers the technical experience of oil painting and permanence (museum pieces from ancient times attest to that) at a fraction of the cost.

#### SOMETHING NEW

Use of electric hot plates insures safety. Without water and with flameless heat, melting wax is no more dangerous than enameling copper but certain precautions have to be taken.



Original white background shows through in fifth-grader's painting of bird. Left, she places colored tissue shapes on wax-coated background, paints them with melted wax.



Some melted colors are transparent, others are opaque. It takes some experimentation to arrive at proper color tone. Partially-finished painting on facing page shows pencil guide lines. Melted wax color has plasticity of oil paint and it brushes over sketch lines with ease of water color.



Just as we learn how to steer the linoleum tool away from our flesh, we learn not to let wax drip onto the hot plate. If it does, we know that cutting the source of heat (pulling out the plug) will eliminate the wax smoke smell. It's as simple as that. A built-in safety factor is operating when we work with paraffin—it has a melting point of about 150°F. and a boiling point of about 700°F. Today's paraffin offers quite a safety margin!

Perhaps one of the most attractive, individual and creative techniques with paraffin is *wax-tissue overlay*. Attempt at definition would describe the appearance of wax-tissue overlay as a cross between a pastel painting and an oil painting. However, it really has its own individual quality. Try it.

Materials needed are few. Skills necessary are minimum. Along with paraffin, its pot and electric hot plate comes a collection of all colors of thin tissue paper (the kind used in wrapping clothes or gifts), scissors, cardboard or glass, and a brush.

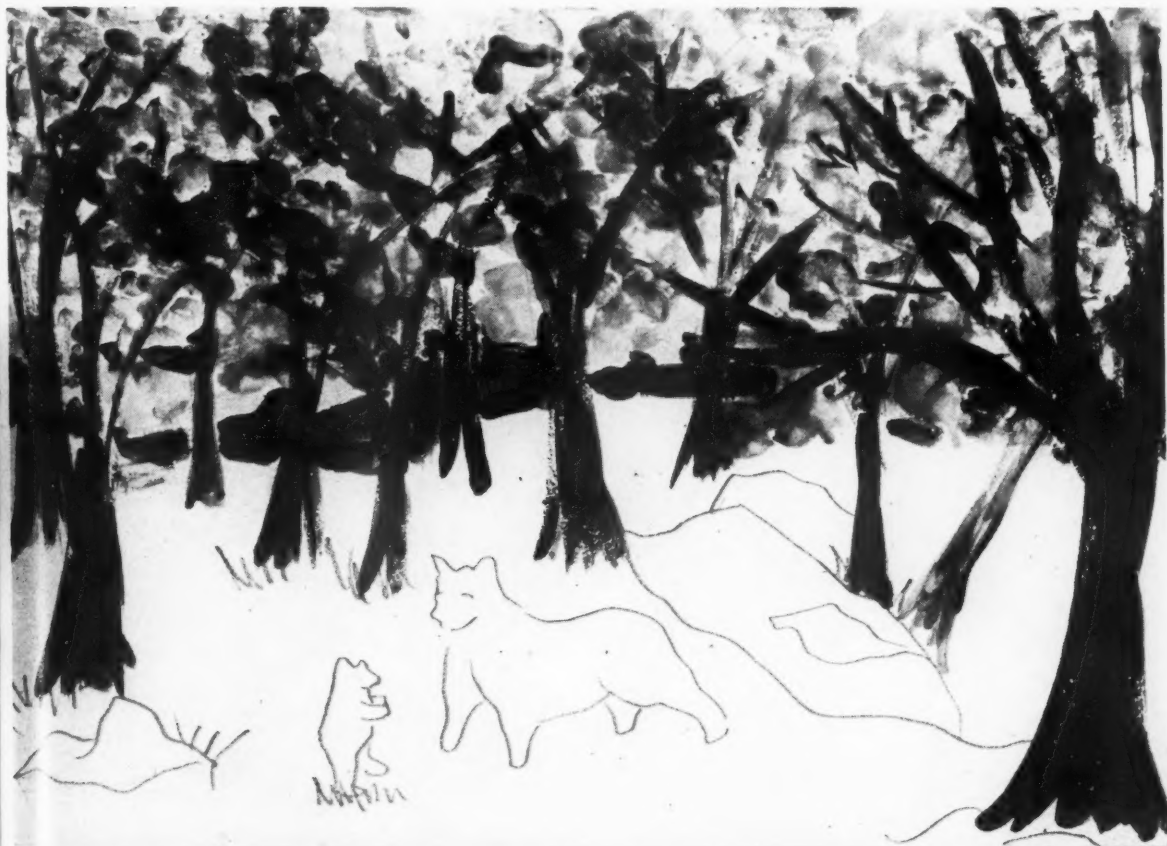
Start with a piece of cardboard for a base. If you want a

transparent, stained glass effect, use a piece of clear window-pane glass as a foundation. Paint the cardboard or glass with clear melted paraffin. Cut some shapes of colored tissue paper. Lay them on the wax-coated background, and paint the tissue paper with melted wax. Place more shapes and colors of tissue over the wax-coated pieces; coat these shapes with wax too. Repeat the process, laying color over color and shape over shape. As each piece is placed on the background, paint it with clear, melted paraffin. You will be certain to enjoy the results.

Elementary school children will create successful pieces and practice invites newer variations. You may want to sprinkle glitter under a layer, or add texture like net or thread. By the way, wax brushes may be cleaned in turpentine and then washed with soap and hot water, just as you would clean oil painting brushes.

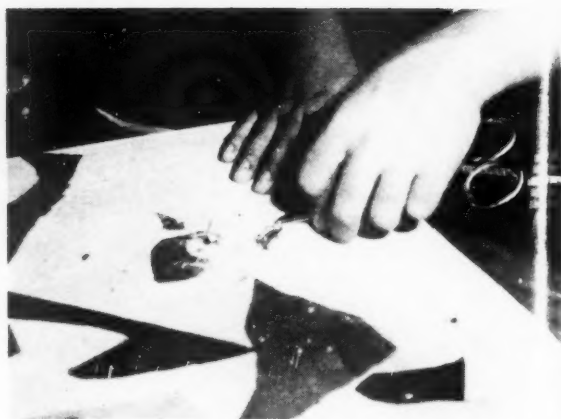
#### Something Old Combined with Something New

Try using encaustic painting over the completed wax-tissue overlay. The two techniques complement each other. Wax-tissue overlay provides large areas and shapes; encaustic





Tissue overlay will adhere to painted-on clear paraffin. Method lends itself to superimposition of colors (below).



Student easily corrects mistakes, scratching away tissue. Undercoat of paraffin remains ready for next application.

painting adds line and accent to the composition. This is an original method that helps prove the versatility of paraffin.

Your own experience will present the wax materials as an outgrowth of the total art experience and not for the sensation of the project alone. An art experience that is a development from on-going classroom experience has greater meaning and validity than the imposed, one-time "gimmick" lesson. With knowledge of the material, young minds can be encouraged to explore and develop personal creative products. Remember, a one-time experience with a medium affords as much learning and reinforcement in an art

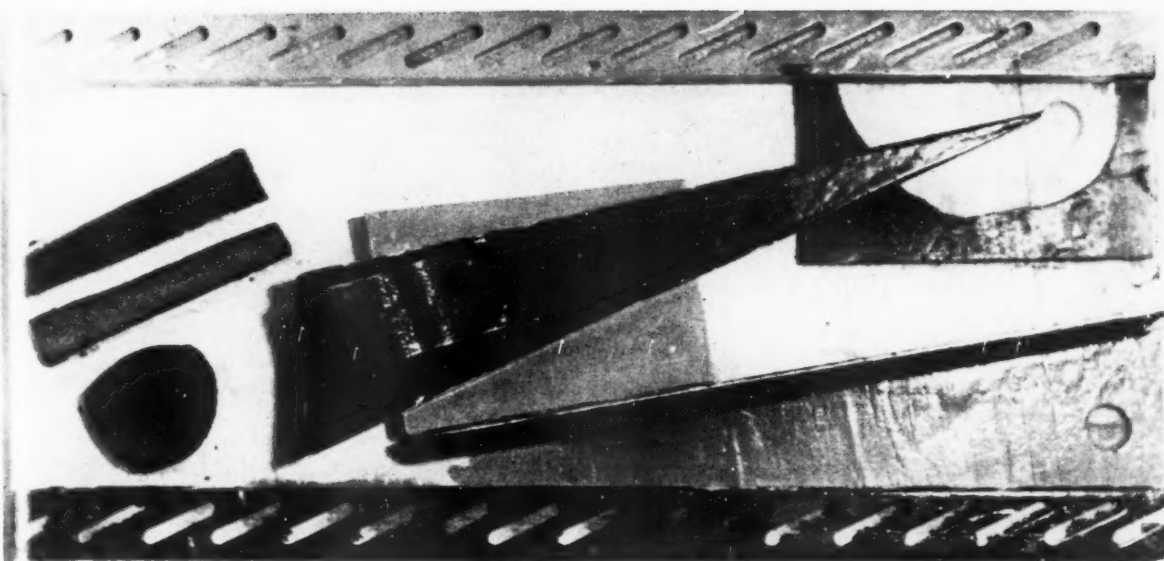
project as a one-time reading or writing experience. To understand the quality, limitations and potentials of a substance, there has to be a form of repetition in the use of the material.

Certainly in the case of wax the possibilities are endless. We build on skills and techniques given to us by history, and from this heritage construct new forms that reflect the innovations and experience we bring to it.

So save that old pot for melting wax. Pull out the electric burner. Gather together your old crayons, tools and paraffin and have fun. ■







## NOW...ABOUT WOODWORKING...

**Discussions pro and con, wood scraps and boiling enthusiasm launch woodworking activity, relegating tie racks and birdhouses to dark dead past.**

**By IRVING BERG**

Head, Department of Fine Arts  
Central High School  
Detroit, Michigan



Drilling holes adds surface interest to Ralph's free form design. Group discussions on correct tool use and wood characteristics spur the boys' enthusiasm.

What can you do when faced with nine boys aged eight to 12 who sign up for a midsummer woodworking course? The solution might be simple for a woodworking instructor but for an expatriated art teacher with little understanding or tolerance for birdhouses, tie racks and stencil cutouts, the outcome is apt to be more complicated. For one who is practiced by years of necessity to think in terms of mob control and group super-dynamics, the unswerving gaze of only nine pairs of eyes apparently anticipating some kind of individual response was slightly unnerving, though strangely stimulating. To set the stage even more dramatically, the students sauntered into the workshop when there wasn't enough wood or nails of one type or size to begin even the all-too-common pattern project.

The woodshop, located in the Fine Arts Department of Detroit's new Jewish Community Center, was fully equipped with hand and power tools and barrels overflowing with wood scraps of varied sizes and shapes. Exuding promise and encouragement they reminded me of photographs taken



Fundamental skills of nailing, hammering and sawing are practiced by the boys. Chuck takes test on the jig-saw.



in the studio of sculptor David Smith who receives much of his inspiration from piles of scrap metal stored for long periods until they begin to suggest forms and ideas.

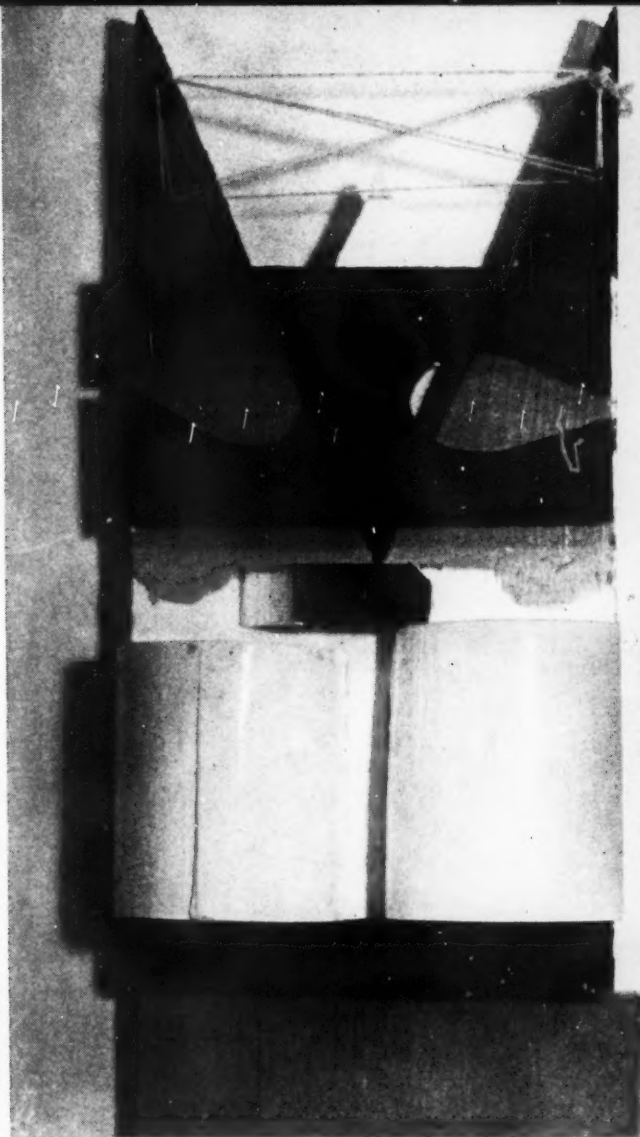
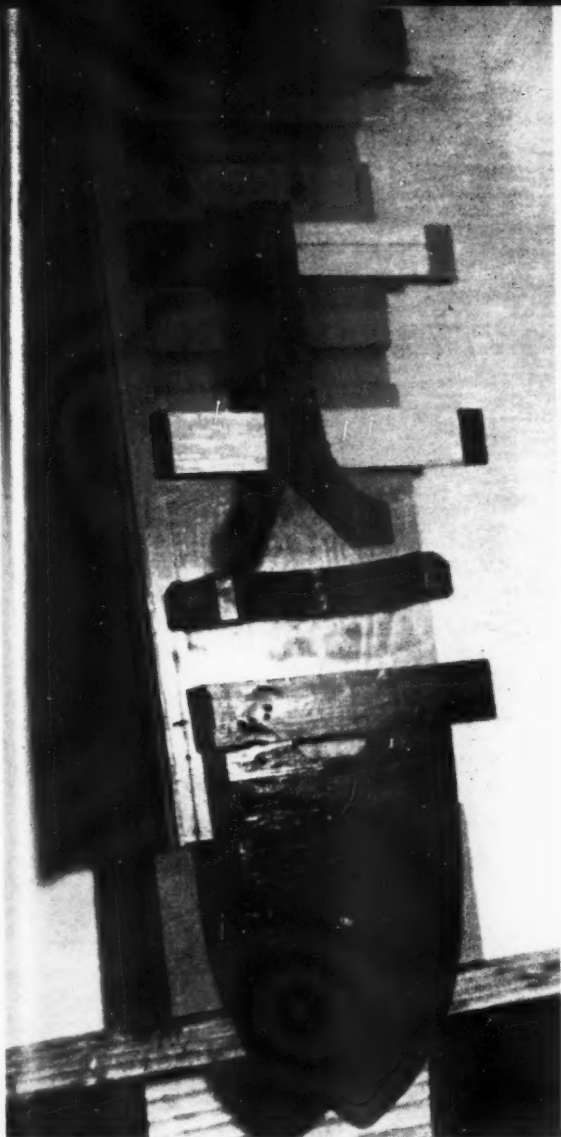
I quickly settled on these abundant scraps, the truly indigenous material of all woodshops, as the natural place to start practicing the fundamental skills of nailing and sawing. We discussed and demonstrated appropriate methods of joining wood with various kinds of nails, screws and glue. We tested the characteristics of woods having different grains and hardness. We sawed with the rip saw, cross-cut and jig saw and studied the shape, balance and handling of the claw hammer.

The boys' sawing and hammering ability responded to demonstration and practice. There is genuine satisfaction in technical skill and accomplishment but a small voice inside me that has too often been drowned out by the crash and clatter of crowded classrooms reminded me that the only lasting satisfaction for teachers as well as students lies in the creative process. Only the creative process remains challenging, unyielding to age and experience, encouragingly disrespectful of graying temples and hard-earned degrees. Technical problems are as ancient as the first crude tool; creative problems are as fresh, vital and challenging as the nine new students alertly facing me in the woodshop.

The smallness of the group encouraged me to try a more individual approach. I set aside the traditional woodworking projects and discussed the idea of making free form sculpture or three-dimensional designs from the scrap wood. I started a demonstration assembling forms from the scrap barrel on a 1x12x24-inch background piece which had been left over from the construction of the building. Each stu-

"Fish in the Sea" is creative free form inspiration of Barry Goldman. At left he nails frame around his design.





Abandoned wood scraps plus Howard and Gary's vivid imaginations produce whimsical "Santa Claus" and provocative cat aptly titled "Cat's Eyes". Simple addition of string, nails, extra wood piece or reshaping of piece may alter entire design.

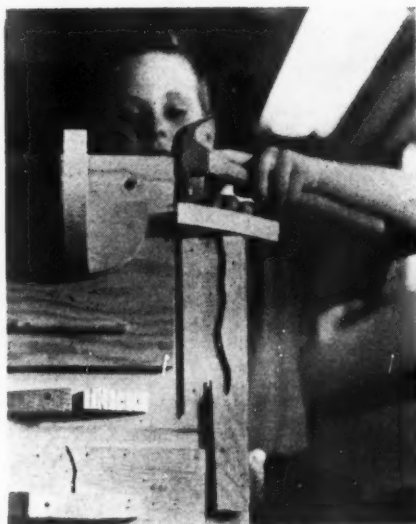
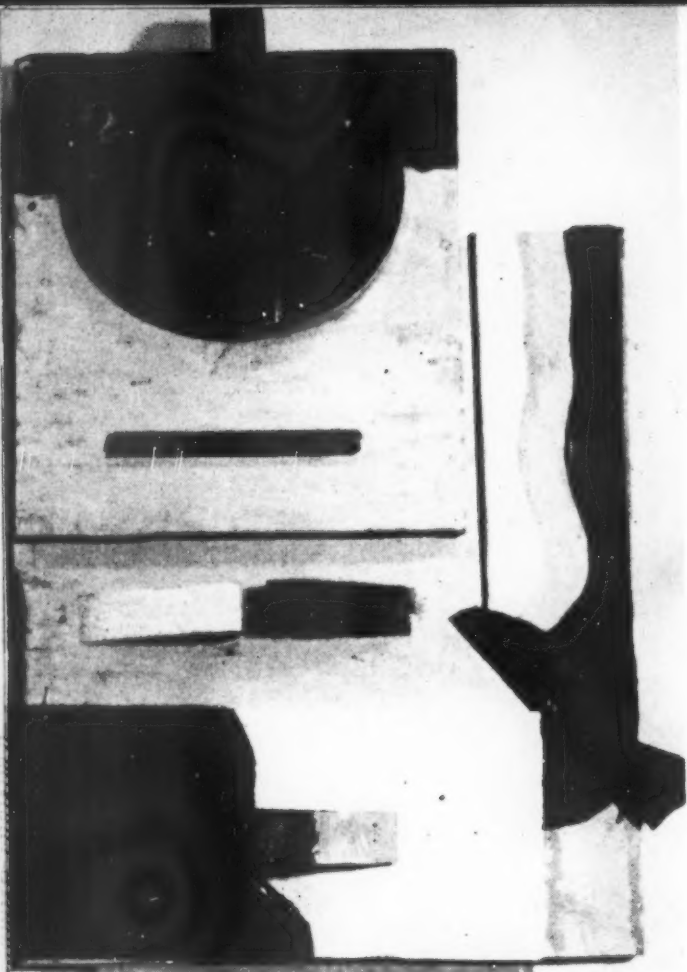
dent had a chance to try arranging a shape on the background and to participate in the group discussion as we went along. We discussed principles of design, shapes, textures and the relationships of the scraps with equal emphasis on the negative spaces left between the assembled forms. I encouraged them to rely on their personal feelings and intuition.

The scraps as they came from the barrel were studied for their possible design value. Some could be used just as they were while others needed alteration or encouragement to enhance their design quality.

The boys now had sufficient background in woodworking techniques and design to begin their own projects. At this stage I experienced a feeling of concern which must be familiar to all art teachers. Unlike a predictable lesson in

technique, trying to get students to think for themselves and to create original ideas can be compared to the confusion and uncertainty of an open democratic convention as opposed to the certainty and predictability of an autocratic form of policy-making. The risks and discomforts experienced by the artist in the creative process are further complicated for the teacher by the complexities of group dynamics. What magic word or gesture will correct a foundering course or take advantage of a mysterious breeze that suddenly comes up and inspires the group to unusual heights?

Although I had felt this lesson quite advanced and risky and had alternate plans for an orderly retreat to safer ground I was aware that we had favorable winds when I overheard eight-year-old Chuck asking a classmate, "Do you



Steve stresses importance of selecting the proper nail for each type and grain of wood used, demonstrates cautious use of hammer.

think this shape looks better here or pushed over this way?" The answer was direct enough: "It's too big and bulky for your design. I'll trade you this piece for it." Some one else said, "If you cut off this part it will look like a fish." "How do I nail this big thick piece on?" "Nail it from the back."

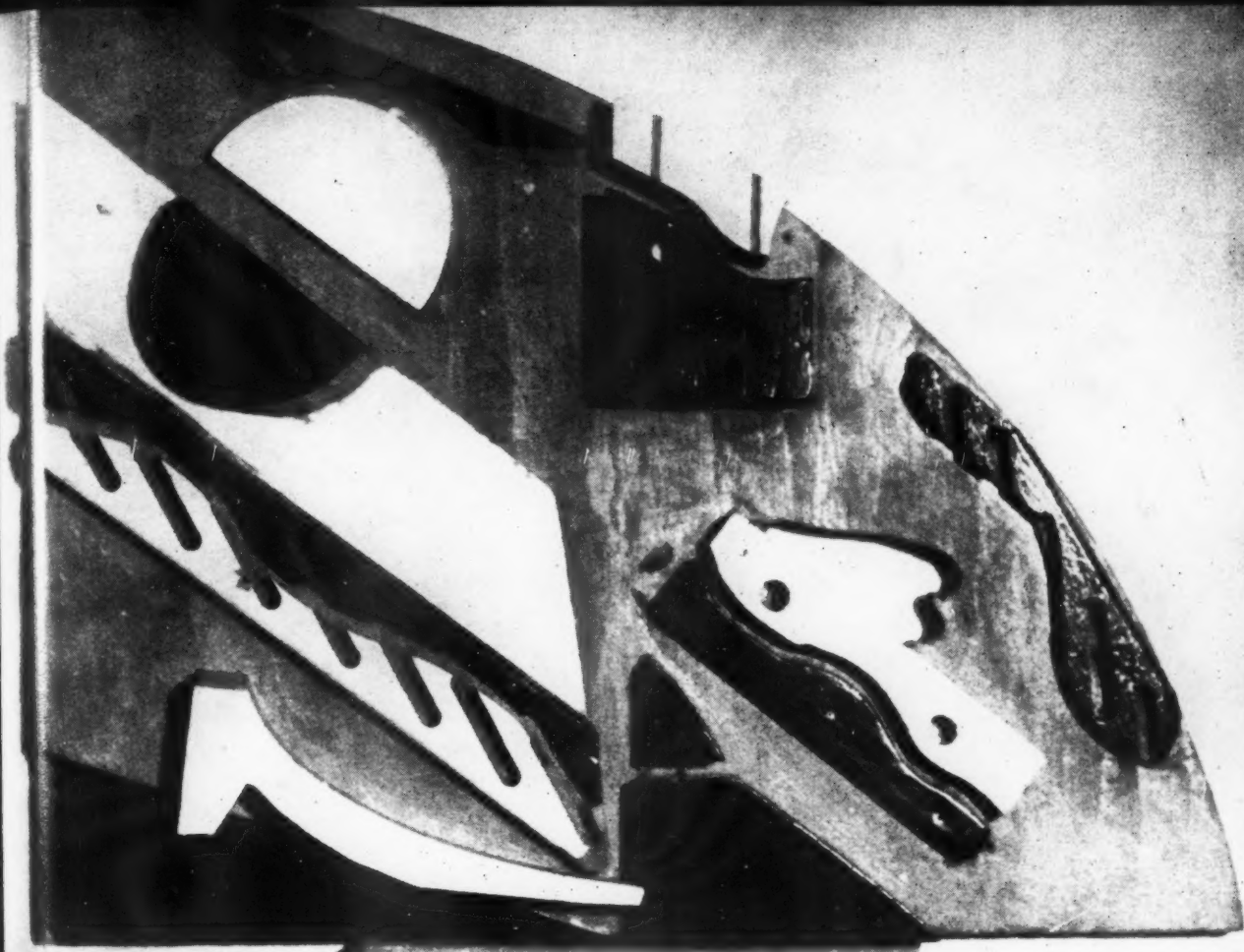
When the free flow of ideas bogged down we called a halt to our labors and held a class critique. Each student had his turn standing on a table to explain his ideas. The group responded with specific criticisms or compliments. With a little explanation the boys recognized the need for deeper probing and concentrated thought. The individual whose work was being criticized was urged to accept these serious offers of assistance and to defend or discard his ideas if the criticisms were convincing.

The group returned to designing with renewed vigor and sense of purpose. New technical problems persistently cropped up. Wrong size nails splintered wood and improperly glued joints separated. The claw part of the hammer effectively simplified over-designed and cluttered structures. Gradually the assignment which originated as an introduction to woodworking blossomed into a major project that reflected aesthetic care and discipline.



Completed negative form is ready for painting. Louis studies design to determine color selection. Sprinkling sand on wet paint achieves interesting textured surface.





The final step in the construction was a careful appraisal of the individual projects. Once we agreed that nothing should be added, removed or shifted, we painted the forms limiting ourselves to one basic color. During successive lessons, while starting on our next project, we painted different areas of the design.

Painting with oil paints can be a frustrating process unless: (1) the paints are well mixed, (2) successive colors are added only when previous colors are dry, (3) paints go in the direction of the object to be painted and remain there, (4) paint cans are carefully sealed and brushes thoroughly cleaned at the end of each lesson and (5) objects are stored for drying where they will be undisturbed. A crisis developed in the painting process when our black paint refused to dry. Close inspection of the smeared paint can revealed that we had used a linseed oil paint which properly belonged in the oil painting department. After many unsuccessful attempts at drying the paint we finally sprinkled fine sand on the sticky black areas and after shaking off the excess sand, we were left with an interesting and gratifyingly dry surface.

Since the parents of these children would normally be expecting another tie rack or possibly a birdhouse for their

backyard decor, I thought it was advisable to prepare them in some way to understand and accept these unorthodox woodworking projects. The students themselves were able to appreciate and understand what they were doing but needed experience in verbalizing their ideas. Our classroom discussions helped the boys prepare their parents for the dramatic results which we displayed in a large showcase in the Community Center.

We called our display "Free Form Sculptures". Labels summed up our goals: to learn to nail and saw, to make a design in three dimensions, to experiment with form and color. As I hung over the display case with the parents and guests on the night of our exhibition, I was impressed by the ready acceptance of this creative woodworking project. Like most teachers, I have long accepted the idea of a normal learning curve, with students neatly fitting their "A" to "E" compartments. But this group of nine eager students disregarded such theories and straightened the normal curve into an abnormally high level of achievement. Is it possible to stimulate and expect this high level of achievement in the average classroom? In the fall I must remember about these nine woodworkers and try to bring what I learned from them into my art room. ■



Dong Kingman is one of the relatively few artists working in America today who are concerned primarily with water color as a transparent painting technique.

Kingman was born in Oakland, California, in 1911 but received his education in China between 1916 and 1929. After returning to this country he became an art instructor at Hunter College in New York and began to exhibit his water colors consistently in New York galleries.

He has illustrated four books on China and has had a number of special assignments for national magazines. He is represented in more than 40 universities and museums and numerous private collections. He has been the recipient of two Guggenheim Fellowships; the Gold Medal of Honor, Audubon Artists; the Pennell Memorial Medal, Philadelphia; several prize awards, American Water Color society; and many others.

In a recent book entitled, "The Water Colors of Dong Kingman" by Alan D. Gruskin (Studio-Crowell Publishers) there is a chapter on water color technique written by Kingman which explains much about the manner in which he works. He uses three or four good round sable brushes, small, medium and large. He uses tube paints because they stay fresh over a longer period of time. His palette consists of cadmium yellow, cadmium orange, cadmium red, alizarin crimson, thalo blue, French ultramarine blue, thalo green, burnt sienna and ivory black. Ordinarily he paints on one of two sizes of paper, 15x22 or 22x30. This is always a good, thick water color paper or board, often 300 lb. weight.

Contradicting the idea of a quick, spontaneous method of painting with no changes once the color has been put down, Kingman insists that he often wipes out and revises various areas of his paintings as he progresses. Wiping off is done with a clean rag or soft paper handkerchief tissues. Of course, tough 300-pound paper makes this possible where a less expensive paper (such as that used in the classroom) would not permit such changes.

Having chosen a subject, Kingman may spend two or three hours blocking in the essential parts of his painting. He does a great deal of preliminary sketching and painting of outdoor subjects on the spot. It has been said that Kingman looks at New York as no one else does—no other painter, writer, composer or photographer. He loves the city and continually searches it for new themes which he can paint with a fresh point of view.

*Southern Pacific Depot in the Morning*  
by Dong Kingman  
is reproduced through the courtesy of  
The Museum of Modern Art

# PROFESSIONALLY SPEAKING . . .

By **ALEX L. PICKENS**

Associate Professor of Art Education  
University of Georgia, Athens

■ A new "Charitable Deduction" for sending someone else's child to school was passed by Congress in 1960. Under this law, if an adult takes a boy or girl into his home to help out with the child's high school education, he can deduct up to \$50 a month from his income tax. But if the adult receives any reimbursement whatever, he loses the deduction entirely.

■ An unusual laboratory on wheels took to the highways to provide a new service for the public schools of Colorado. Called "Mobilab", the laboratory will provide a program of in-service training in science and mathematics for elementary and junior high school teachers who are unable to attend conventional schools. The Mobilab is 32 feet long and contains 12 workbench "stations" so that each teacher has individual laboratory equipment to work with. The laboratory course will train teachers to use new scientific equipment provided by National Defense Education Act Funds. Normally the Mobilab will visit a region three times during the school year. A teacher enrolled in the program will spend three hours a day on three consecutive days in laboratory work.

■ **Marguerite Wildenhain**, internationally famous potter who operates Pond Farm Pottery in Guerneville, California, completed an extensive Southeastern Seminar in November which took her to Florida State University, Troy State College and the University of Georgia. In Atlanta Mrs. Wildenhain spoke to teachers and students at the Georgia State College of Business Administration, Agnes Scott College and the Atlanta Art Institute. With her wide experience in the teaching of ceramics, Mrs. Wildenhain aimed many of her sessions at the responsibilities of the teacher in informing students of form and expression in pottery.

■ California is first among the states in classroom teachers' salaries, and first in pupil enrollment, according to a recent NEA report, "Rankings of the States: 1960."

The report provides 66 tables on educational and related subjects that include such topics as per capita income and tax revenue, illiteracy rates and educational attainments.

Alaska, according to the NEA, has the highest average salary of instructional staff, while New York has the highest current expenditure per pupil and the highest estimated school-age population. Illinois has the highest average length of school term and Hawaii has the highest daily attendance. Highest per capita state expenditure for public education is in Delaware. Highest illiteracy rate is in Louisiana with 9.8 per cent of the population 14 years and older unable to read and

write. Iowa has the lowest illiteracy rate with less than one per cent of the state's population unable to read or write.

These and other facts may be found in NEA Research Report 1960-R9 which can be ordered from NEA, Washington 6, D.C.

■ In 1920 women obtained one-seventh of all doctor's degrees granted in this country, while in 1956 they obtained only one-tenth, according to *A Century of Higher Education for American Women*, by **Mabel Newcomer**. There are of course many more women in graduate education now than in 1920 but the proportion is decreasing. In 1920 there were about as many women as men in our colleges. Now there are nearly two men to every woman.

Says Professor Newcomer, "In these days many people are insisting that our greatest waste of resources is brain power. If this is conceded, then it must be conceded that the larger part of this waste is woman's brain power."

The median age at which woman left school in 1890 was 14. Now it is 18. Then she married at 22, now at 20. Today her last child is born at 36, then at 26. Her husband now dies at 61, compared with 53 in 1890. She dies at 77, then at 68.

■ Teenagers need to win an argument once in a while, advises **Dr. William H. Mills**, University of Michigan professor of education. "If a child is always on the losing side of home battles then he stops battling at home and carries it outside. So strong is the teenager's need to be victorious once in a while in a home argument, it might even be a good idea occasionally to introduce a controversial subject and let him win the argument." Dr. Mills says, "More than anything else, youngsters don't like to be told what to do. They like to find out for themselves how to do things. This goes for school work, too. Parents shouldn't tell them how they used to do it but should suggest ways of seeking their own solutions."

■ Modern methods of education may result in the development of fewer and fewer geniuses, according to **Dr. Harold D. McCurdy**, University of North Carolina psychologist. His study of the childhoods of 20 men from history who had extraordinary ability shows at least three childhood patterns in common: (1) a high degree of attention focused on the child by parents and other adults, expressed in intensive educational measures and usually abundant love; (2) isolation from other children, especially outside the family; (3) a rich efflorescence of fantasy, as a reaction to the other two conditions.

(continued on page 40)



# THE ART PROGRAM AT CHASE STREET SCHOOL



By **JEFFIE L. ROWLAND**

Art Supervisor  
Clarke County, Georgia, Public Schools

As art supervisor of the Clarke County Schools, I serve nine elementary schools. During the time I spend at Chase Street School each week I work with the teachers as a consultant or helping teacher. My schedule is flexible in order to meet the varied needs of many situations. The teachers do not wait for the art supervisor to come and conduct the art lesson each time. Each teacher has an art lesson when the children are ready for it. I help the teachers and children in many ways. I may start the lesson, bring materials, give suggestions, plan a project with the teacher and children, bring needed printed material, explain how to use new or familiar media and materials and give constructive criticism. I meet with the teachers often. I plan, with the help of the teachers, in-service training based on the needs of the children and teachers. I encourage teachers to

help one another, to share their interests and to remember that what is good for the children is good for their educational program.

Teachers at Chase Street School have varied interests in art and pursue these interests at home as well as at school. These interests include painting, working with glass, making pottery, mosaics and enameling on copper. When a new teacher comes to Chase I give special attention and materials to help her get started with her art activities. Chase Street School children and teachers enjoy sharing their art with others and exhibits are held often in the community and county. No prizes are given at these exhibits.

Parents are given information about the art program by the principal, teachers, children and myself. Through such cooperation art at Chase Street School is a happy experience.

# A CLASSROOM TEACHER SPEAKS

By **ANNETTE ZUBER**

Classroom Teacher  
Chase Street School  
Athens, Georgia



As a classroom teacher I know that to teach art to children one does not have to be an art major. One does have to have a deep love for children and an appreciation for art and creativeness.

In teaching an art lesson I find it most important to have all materials ready, or where we can obtain them easily. My pupils and I share the responsibility in getting ready for the art lesson.

Next, we must have an *idea*. Children have vivid imaginations but most of the time this imagination needs a stimulus to start functioning. I give this stimulus by offering a suggestion of one or several ideas from which to choose. Some ideas that have been helpful are: a pet or an animal, a game, a person, brothers or sisters or other family members, a place, seasons, trips, or holidays. Most pictures stem from ideas that are well thought out and planned. One learning process in art is learning to develop an idea by planning it out even before one begins actually to draw or paint.

At the beginning of this year my fourth-graders were stiff and tight in their drawings. They liked





to use a pencil and draw small, intricate designs and objects. To pull them away from this and to loosen them up, I had them use paint brushes, and LARGE pieces of paper. (No pencils, please!)

On the large sheets of paper I suggested that the children paint a head or a funny face, a person, an animal or something they had done that was enjoyable. The person or thing must be large! This is quite a challenge to them and sometimes it takes several tries before they realize that they can "draw big".

As the lesson progresses I show interest. A word of encouragement here, a "That's fine" and maybe an "Oh, yes, you can do it." If I see something good I hold it up for the class to see. This does not necessarily encourage copying but helps the others to develop their own ideas with a feeling of confidence.

If the background is to be filled in or made more interesting I help where needed by asking, "What is the person or animal doing? Where is it? What else can you think of that should go in your picture?" Or maybe to a slow imaginative



child a more direct question can be asked: "Is the boy playing football, baseball, or is he on the playground? Are there other boys and girls in the picture? Does he have a pet? How would a house look here? Is that where he lives?" Sometimes another child helps by suggesting ways to improve his work.

If the completed picture is what I believe the child is capable of, I say so. If the picture is not up to what I know he can do I let him work on it another art period or discuss it with him. I try to help him to see where he can work to improve and assure him that he will continue to grow.

A very fine and rewarding art lesson developed in science while we were studying "A Visit to Outer Space". Relying solely on the children's imagination I asked them to draw what they thought the men would look like if there were men on the moon, and the results were fantastic.

Through the year the children work with and become acquainted with many media. Above all, I am not afraid of my own imagination and I try to develop my own ideas in the use of materials in different ways.

Fourth-graders take part in planning, executing art lesson for closed circuit TV, observed by University of Georgia art and education classes, parents, classroom teachers. So interested was audience in sequence giving close-up of art work at right, some asked for details on colors, etc.





# CHASE STREET TEACHERS BELIEVE:



- (1) We can all create.
- (2) It is necessary in our lives to have art and an appreciation and love for fine art of the past and present.
- (3) Learning through our environment demands careful selecting and planning of our surroundings.
- (4) The elimination of patterns and competition in art experiences is necessary for individual creative success.





- (5) Many art experiences are needed if true individuality is to be developed.
- (6) Creativity develops self-evaluation and helps us to adjust to our changing world and environment.
- (7) A variety of materials and media and wise use of these are necessary in a good art program.



# CHASE STREET ART IN THE PRINCIPAL'S VIEW

**MRS. HAMPTON ROWLAND**

Principal, Chase Street School  
Atlanta, Georgia



Our school serves approximately 500 children from the lowest to the highest economic levels. Our building is about 45 years old, with a new addition built in 1956.

It is my opinion that any school can have a good art program wherever it is located. The principal need not be an artist but must have an appreciation for art and must hold the belief that every child deserves the right to be surrounded by beautiful and interesting things.

We have collected many fine original paintings, prints, ceramics and glass pieces. Parents, interested laymen, teachers and faculty members from the Art Department of the University of Georgia have helped us accumulate this collection. Our first oil painting was a loan from a father. These are placed in rooms and halls for all to enjoy and appreciate. Our children are proud to be in a building with so many fine things to live with each day.



Art program utilizes broad well-lighted corridors for student painters. At right, floor serves sixth-grader block-printing silk scarf, an activity that followed social studies unit on Gutenberg's invention of movable type.





The art program has never been isolated but is part of our total school program. It has been an outgrowth of the cooperative planning and working together of the principal, teachers and children. Teachers and pupils have worked together to make and keep the halls and lunchroom attractive with flower arrangements and exhibits of art. We have worked on our grounds to help children see beauty both inside and outside our building.

Through the years the art program has grown and developed. The art supervisor has promoted and encouraged in-service training for teachers which has in turn given greater security to teachers for carrying on an art program within their own classrooms.

We welcome scheduled visits of classes from the University of Georgia Art and Education Departments to observe our art program. Parents are encouraged to visit our school so that they may feel and know that they are a part of the total school program. ■

Earl McCutchen of University of Georgia Art Department helps Mrs. Mills, Chase Street School teacher, during in-service class in ceramics and glass.





# American Children See Bavaria

## AUSSTELLUNGEN

### Amerikanische Kinder sehen Bayern

1.—11. Juni

Die Ausstellung wird von der Columbus-Gesellschaft e.V. München, Deutsch-Amerikanische Gesellschaft, unter der Schirmherrschaft von Stadtschulrat Dr. Anton Fingerle im Amerika-Haus gezeigt.

Aus über 1000 Einsendungen amerikanischer Kinder und Jugendlicher wurden von einer deutsch-amerikanischen Jury 300 der besten Arbeiten für die Ausstellung ausgewählt. An der Jury beteiligten sich Mr. James McGrath, Art and Crafts Director, Headquarters United States Army, die amerikanischen Kunstlehrer Doris Moore und Jack M. South, Frau Ellen Kamm von der Süddeutschen Zeitung, Studienrat Dr. Max Klagner und der Münchner Maler Johannes Segl.

In den amerikanischen Volksschulen ist Kunsterziehung in den ersten 6 Klassen Bestandteil des Lehrplans mit einem hierfür verantwortlichen Klassenlehrer, dem ein Kunstberater zur Seite steht. In der 7. und 8. Klasse der Volksschule oder der 1. und 2. Klasse der Mittelschule wird Kunst zum Pflichtfach mit 2—3 Wochenstunden, die ein Fachlehrer erteilt. In der 9. und 12. Klasse der High School (für 15—18-jährige) ist Kunsterziehung Wahlfach. Für die in Deutschland stationierten Schulen, die von der amerikanischen Armee für ihre Angehörigen unterhalten werden, ergibt sich eine besondere Schwierigkeit durch den ständigen Ortswechsel der Schüler und Lehrer.

Die Columbus-Gesellschaft hofft mit dieser Ausstellung einen fruchtbaren Erfahrungsaustausch für deutsche und amerikanische Lehrer und Schüler herbeizuführen.

### Amerikanische Kinder sehen Bayern



### American Children See Bavaria

Announcement and description of exhibition (left); title page of catalog (right).

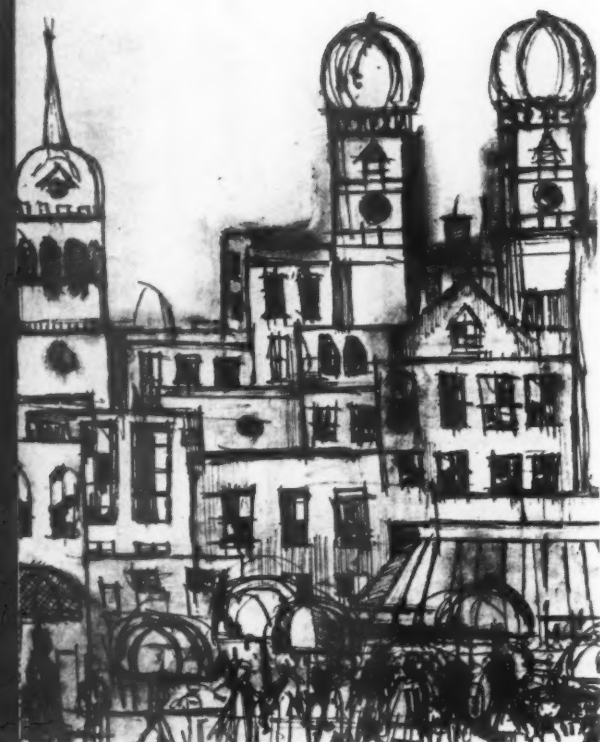
By MAX KLAEGER

Munich, Bavaria  
Germany

The people in Bavaria have been concerned that the families of U.S. Army personnel live in relative seclusion. Members of the Columbus Gesellschaft (German-American Society) of Munich felt that this unnatural situation should be overcome, that Americans should establish closer contacts with their German neighbors and that the Germans should develop a better understanding of Americans. To further this end, the idea of an art contest for American children was conceived.

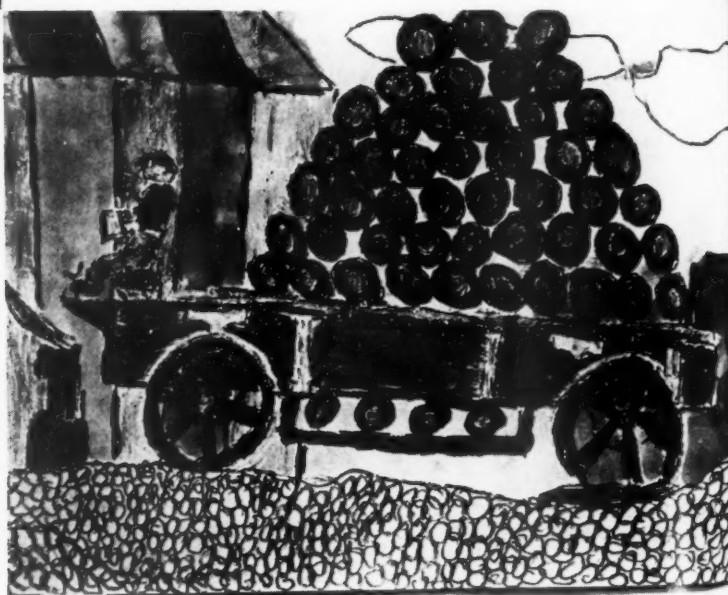
It resulted in an instructive exhibition of about 300 pictures done by American boys and girls between the ages of six and 17. Most of the work originated from elementary school children, since they comprise the majority of American boys and girls living in Germany. The pedagogical purpose behind this undertaking was twofold: first, to induce the young Americans (and their parents) to look closer at their German environment; second, to show the German public that Americans do take an interest in their land and that American child art expresses this.

The Columbus Gesellschaft sought the cooperation of the two American art teachers stationed at the Munich Army School. They advertised the activity through Army channels and requested the cooperation of teachers in the various dependent schools. The original idea of a contest was dropped after a discussion with our American friends, for experience has shown that direct appeals to children to produce paintings and drawings for contests tend to have a negative effect on artistic quality. Everyone favored the idea of making a selection from a reservoir of drawings and paintings.



Pen drawing by 16-year-old: "Munich with Frauenkirche und Alter Peter"

Linoleum cut by eight-year-old: "German Boy Going to School"



Wax crayon picture by nine-year-old: "Beer Wagon"

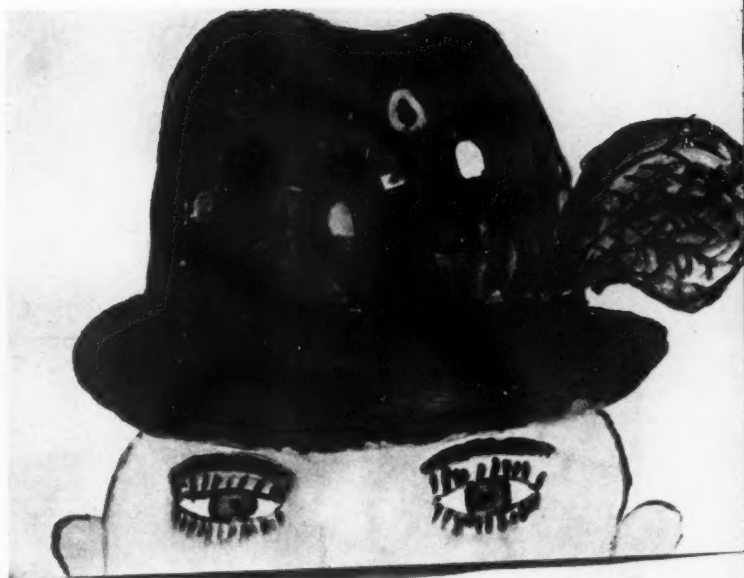
After a period of six months the reservoir comprised more than one thousand pieces of art work. A jury consisting of three Germans and two Americans selected 300 of the best pieces to assemble into a traveling exhibition. The first showing took place at the Munich Amerika Haus from May 31 to June 11, 1960.

Since no prizes were awarded, each participant received an exhibition catalog containing ten black-and-white reproductions with each child's name. Later at a reception given for the children and their parents by the Lord Mayor of Munich each child was pinned with the city emblem of Munich (*Münchner Kindl*). The Munich press as well as the Bavarian radio and television network reported on the exhibition. The *Süddeutsche Zeitung* alone devoted three illustrated articles to the event.

Many different themes were chosen by the young American artists. They included old churches, market squares, the alpine country with meadows and cows, horse-drawn wagons, farmers working their fields, half-timbered houses and people sitting in beer gardens. The youngsters painted Bavarian school children clad in shorts, wearing green hats and carrying satchels on their backs. Among other subjects were the chimney sweeper, the street vendor and the car-



Water color by 15-year-old: "Woman Selling Toys at Oktoberfest"



Water color by 10-year-old: "Bavarian Man" (Typical felt hat has "Gamsbart" and little souvenir pins.)

val dancers. Winter sports also figured prominently in the children's work: sleigh coasting, ski jumping, ice skating as well as cheerful snowmen. Leather pants in different patterns attracted the fancy of the young Americans.

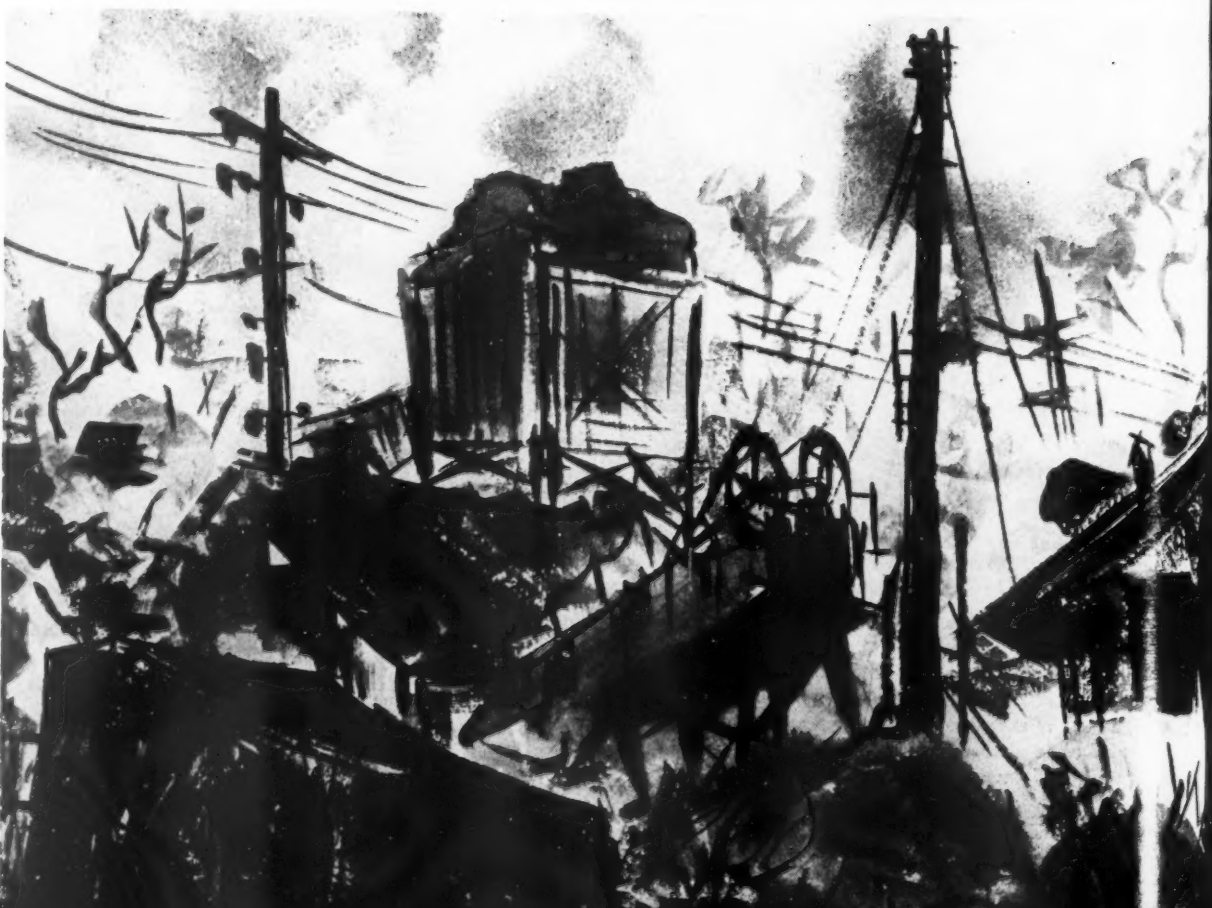
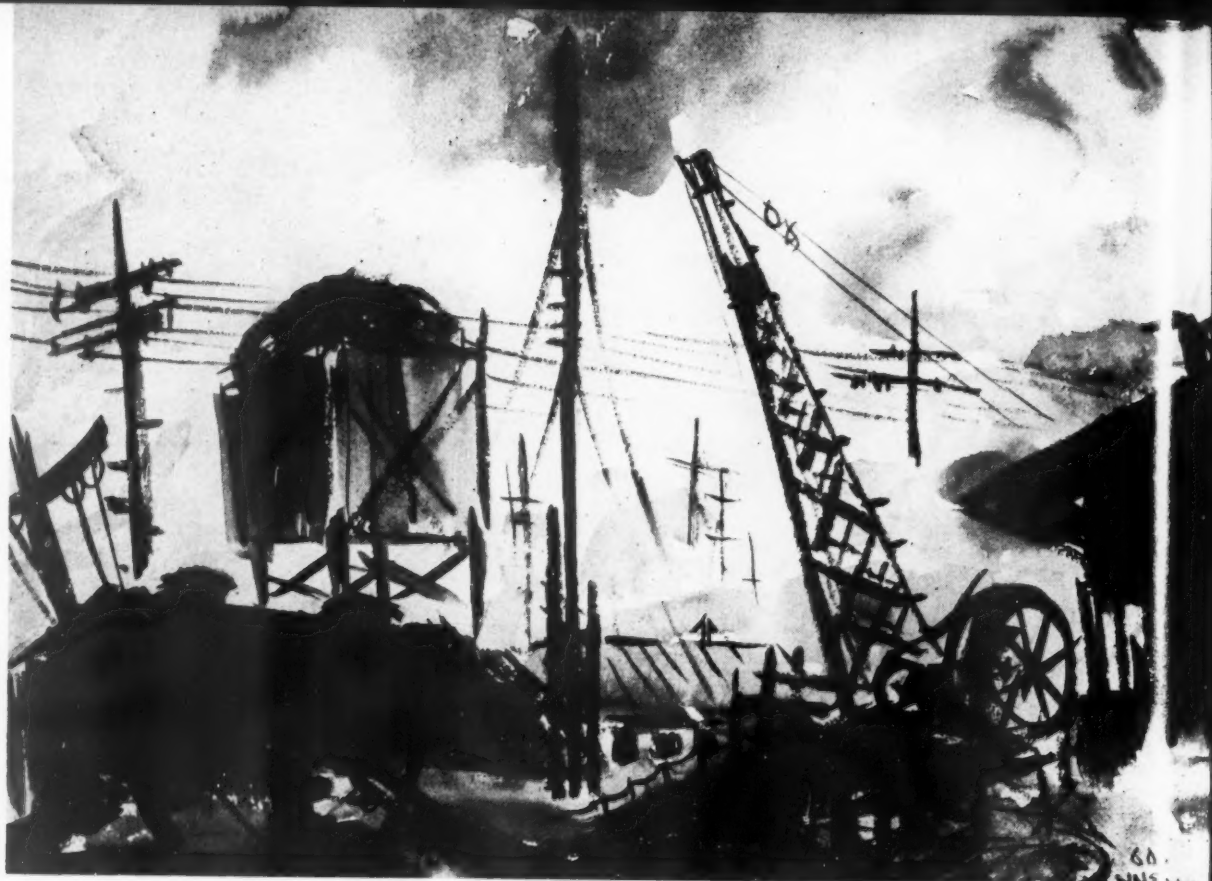
Large pieces of group work enlivened the exhibition. One 15-foot frieze depicted the alpine foothills along the Autobahn Munich-Salzburg. Another large frieze showed the different postures of Bavarian folk dancers.

To many observers it was striking how little difference there seemed to be between the paintings of these American children and a similar German group. The exhibition confirmed the thesis that the basic artistic concepts and attitudes of children are alike, whether they live in San Francisco, Tokyo or Munich. This holds true up to the age of 10 or 11, so long as the unconscious qualities of child expression predominate. In junior and senior high school a greater differentiation can be discerned as a result of teachers' influence, of national values and environment.

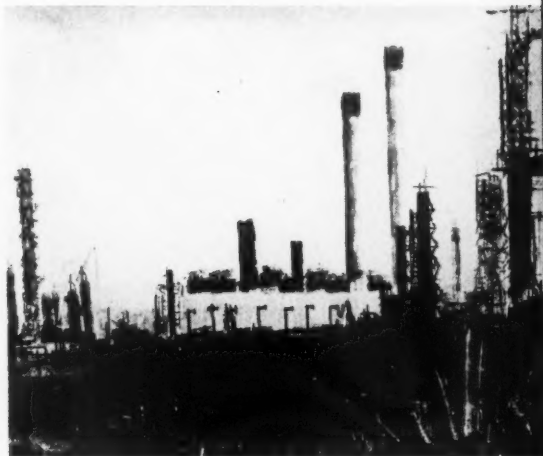
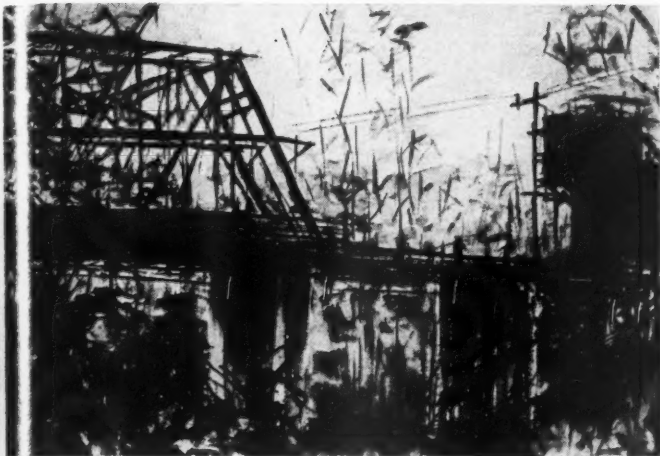
The cheerful, sometimes moving exhibition fulfilled the purpose of its initiators. We hope that it proved to be a pertinent and enjoyable experience for the American youth to look closer at their German environment. It was, we are sure, a healthy experience for the German public to see and to evaluate the pictorial reactions of their young American guests to the German land, its people and its customs. ■



Linoleum cut by seven-year-old: "Bread Vendor"







WATER COLORS—Stanley A. McKenney

## THE YOUNG ARTIST FOR YOUR BULLETIN BOARD



I enjoy painting on the spot, or painting while looking at my subject.

I think that to get the feel of my water color, and fresher color, I must be there to study my subject and its surroundings while I am painting.

When I sketch I work fast and draw only a composition with little or no detail. Sometimes I take notes for my water color later.

For best results I must have control of my water color. To have control I feel that I must know both my water colors and my subject.

*Stanley A. McKenney*

Age 16  
Nathan Hale High School  
Tulsa, Oklahoma

By **MARIE H. LAYER**

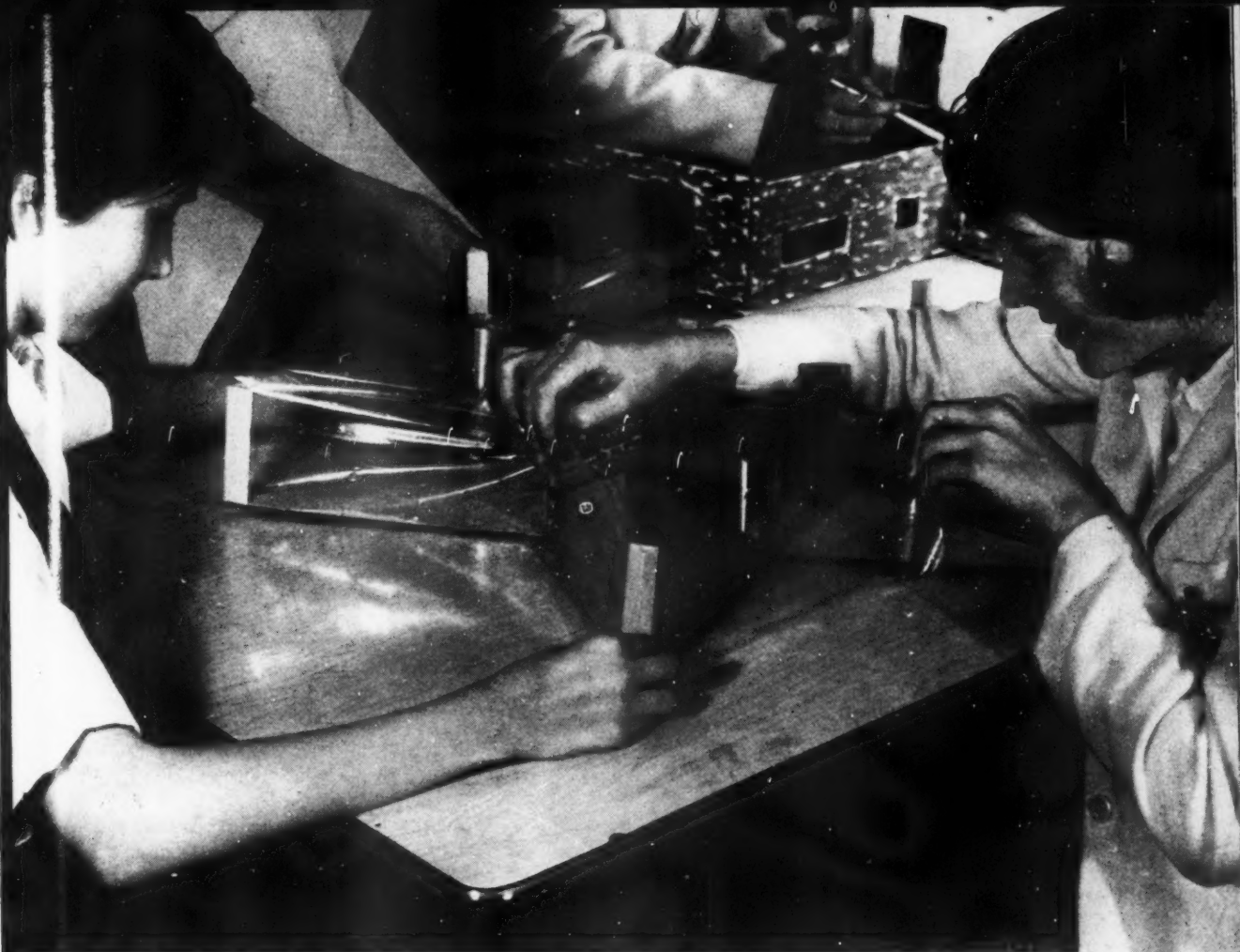
Arts and Crafts Instructor  
Irving Elementary School  
Oak Park, Illinois

# Building Going Up — And On!

Eighth-graders, through study of architecture and such related occupations as interior design, landscaping, carpentry and home-making arts, mature into "near professionals" in adult field.



Eighth-grade "almost professional" architects, draftsmen, contractors, designers confer over landscape plans. Camera gives startling reality to one completely landscaped home for country living (top of page).



Making models of stores, civic buildings, dream-houses, inevitably leads to awareness of community life, city planning.

Pardon us if we beam with pride, but we have been bitten by the Building Bug! We, an eighth grade class, became our own "almost professional" architects, draftsmen, contractors, carpenters, interior designers, house painters, curtain makers, rug layers—and for a few extra special added touches, city planners, landscape architects, tree planters, pool makers and dreamers!

Frankly, when we started with the idea of model buildings, we had no idea that our housing project would involve so much faculty and class planning, craftsmanship, time and research, interest and pleasure, and important learning.

The teachers started it, thinking, "How about the class studying something about architecture? There's so much building all around us nowadays."

Since art and industrial arts are taught in a coordinated program in the Oak Park Elementary Schools, Mr. Dodd, our industrial arts teacher, and I began planning the materials needed, the sequence of experience and the goals to be accomplished.

We wanted our students to learn something about architec-

ture and its related occupations. How are buildings planned and constructed? How does color and decoration affect the total plan? We wanted the class members to use their intellect, their hands and their creativity. The study and actual building of models seemed to be a challenging activity toward this end.

This was predominantly an art project but we could see immediately that it would cut across many areas. We were ideally equipped to cover these areas in our Unified Arts Department with our large working areas and a merging of industrial arts, arts and crafts, and home arts equipment and staff.

We teachers were ready, and as for the class, once the magic words "Building," "Dream Houses" and "Cities" were mentioned, motivation took care of itself. "Plans? I'll ask my uncle to lend us some. He's an architect." "My father's building a store. I'll ask him!"

Next we learned about blueprints. How are they made? Who makes them? How do you read them? What does an architect do? How does he start a building? What kinds

of buildings are they building in other countries? What about materials? And what of the future?

We then took to our drawing boards, T-squares, rulers and triangles, the industrial arts teacher showing us how to lay out simple floor plans and walls, and how these parts can be folded and cut from ordinary drawing paper to make a room or a building. Everyone did much looking around, searching through home and architectural magazines and just plain "future-thinking". When an idea was organized enough in a pupil's mind and in rough sketches to become workable, the students, in pairs or individually, measured out all walls, floors and roofs to proportionate size. These patterns were then traced onto the materials representing the various parts. In our case, Upsom board, plywood (we have a jig saw) or heavy white or gray illustration board were used because they cut easily.

Pieces began to build up and buildings took on 3D form as they were cut and taped, sawed and hammered into place according to plan.

Now each member of the class became deeply involved in his own problems and solutions as super-markets, a school, a split level house began to evolve. The teachers assumed an advisory status to point out different kinds of windows, roofs, assembly problems, what kind of nails work well or how to put cardboard corners together neatly with drafting tape. However, the children were doing a good job on their own, completely absorbed, and with ample opportunity to try out ideas.

After three weeks, Mrs. McGhee, the home arts teacher, arrived from another school to help with our finishing touches. At this point we had been working on our activity six 90-minute periods, with informal lectures interspersed when needed. Construction was well under way and the time had come for the services of the home arts instructor.

We were now ready for a few group discussions about color, interior and exterior color harmonies, color mixing and "feelings in color". Everyone would have to make careful

and tasteful selections, depending on his model and what it represented.

"How do you paint red bricks? They're not just red, are they?" "Should I paint the hall yellow or green?" We cut pictures from many magazines, looked at the brick in our own building and photos of "Aunt Jane's house in Wyoming". We dug deeply into our scrap boxes and came pieces of flooring, carpet, drapery and plastic, a carefully considered until the curtains and walls were just what the decorator desired. Using knives and small hand saws we shaped scraps of balsa and soft wood, as well as toothpicks, cardboard and glue, into furniture. Under the guidance of the home arts instructor, the materials and fabrics became curtains, bedspreads and upholstery.

Help with landscape architecture was given to those who needed it. The flat sides of cardboard boxes were used to "enlarge" their property. Tempera paint, sand, stones, artificial train greenery, sticks and twigs made yards, fences, gardens and parking lots come to life, cellophane made swimming pools shine and white wire and paper became garden furniture. Imaginative and ingenious objects were adhered with glue, nails, tape, pins or plaster.

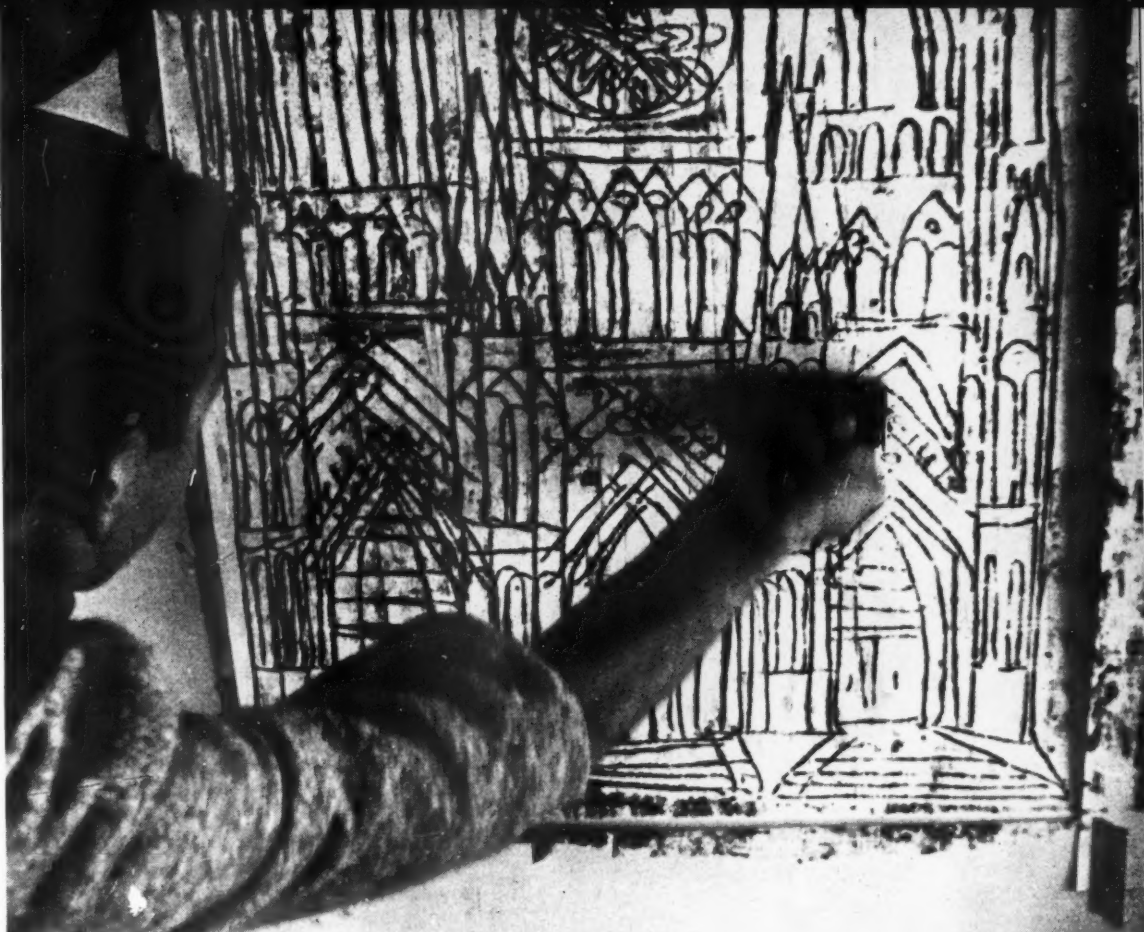
We worked at least two months and this activity involved many areas of the curriculum. We used easily available as well as inexpensive materials. Working space was not a problem (although flat tables are desirable) and aside from finding a large enough storage space, we had no serious problems—except to keep up with the enthusiasm and questions of the builders!

We were proud of what we did, what others did, and most important of all, we became "a bit sophisticated" in the huge adult world of architecture, interior design, landscape, carpentry and homemaking. Both students and teachers felt that our model building and study accomplished much in helping our eighth grade class on its way to growth and maturity, with added skill, ingenuity, sensitivity and knowledge—plus a lot of fun!



Students bring to life their model home designs with tempera paint, sand, stones, artificial train greenery, sticks and twigs. Tasteful selections of color, materials inside and out become matters of great concern to both boys and girls.





# RELIEF PRINTING WITH STRING

**Students' introduction to a new phase of the graphic arts results in discovery of relief method proving both exciting, economical.**

**By GERALD BROMMER**

Lutheran High School  
Los Angeles, California

There are few students who do not honestly enjoy some phase of the graphic arts. However this very term discourages some teachers from giving their students an opportunity to create in this phase of fine arts. After all, don't they need presses, cutting tools, acids, blocks, plates, inks and so much time? They often think it impossible to introduce such problems at the high school level and during limited time periods.

In an effort to keep down costs and still introduce students to the graphic arts we looked around for materials close at hand. We wanted something quick, easy and dynamic: something that could grow under the creative hand of the artist-students



Gluing string along lines of cathedral design sketched on chipboard creates printing plate. Plate is lacquered, dried.



Completed plate is ready for printing. Rice paper, slick or dull surfaced paper or tissue paper placed on plate, rolled with brayer produces stimulating, exciting result.

and incorporate line, texture and even color if the students wanted to work in that direction.

To produce a quantity of prints in a short time and to experience working with at least one large-sized print, we decided to use a relief method for our initial printing experiment.

What could be used to create relief? Linoleum blocks restricted us in color, texture, value and size. What materials were available that would produce line? String was plentiful, its relief property was easily recognizable—so we decided to use it. The students had previously produced an image by rubbing pencils over paper under which coins were placed or by rubbing crayons over a sheet of paper under which small bits of torn paper had been placed. They knew the type of result these rubbings would give and were therefore familiar enough with relief to begin work.

Pieces of chipboard were made available to the class in a variety of shapes and sizes. After working on a number of linear ideas one of these patterns was sketched in line on the chipboard. Next they glued the string, our relief element, to the board using either rubber cement or Wilhold or Elmer's white glue. The latter was more permanent and the handy squeeze bottle made a nice bead on which to place the string.

Sample prints were then made to see if further creating of relief in some areas was necessary. If ink was applied directly to the string and the print made on this plate the line was found to be clean and sharp. Best results were obtained by placing the inked plate on a table, putting paper on top of it and rolling a dry brayer over the paper. We discovered that if a lightly inked brayer was rolled over the paper a beautifully textured line appeared. The lines made in this way were strong and bold in appearance and varied with the type of paper used. Both methods proved satisfactory but the second method was more easily controlled and gave the more inspiring results.

When the desired effect was obtained and the student felt more string would only detract from his print, the chipboard plates were given a coat of shellac or lacquer to protect the surface and give a degree of permanence.

However interesting and stimulating the printing process itself proved to be, the experiments with papers and textured backgrounds were wonderfully exciting. The students printed on tissue paper, rice paper, oatmeal paper, newsprint and slick as well as dull surfaces. Some students, using the second technique, printed twice on the same paper with the second printing a bit different in color and a bit off-register. The results sparkled and vibrated with life. Others printed on colored tissue papers which were then dried and adhered to white surfaces with lacquer. A beautifully transparent appearance which provided extremely effective colors and vibrations was achieved by printing on two colors of tissue and gluing one over the other with lacquer.

Excitement and an air of creativeness dominated the art room during this period of experimentation. We are sure many printing techniques lie unexplored with this simple but effective medium. ■

# SHOP TALK

To keep you informed on the latest developments in pottery, metal enameling supplies and equipment, an Indiana firm has issued a 60-page catalog for 1961 on their latest lines. An accompanying color chart shows 297 glazes and decorating colors in full color.



Among notable innovations are over 200 glazes, formerly available only in dry powder form, now offered in ready-to-use liquid form. Airtight foil inner seals on the 4-oz. and 16-oz. jars keep the prepared glazes factory-fresh.

In addition to a prize winning cover and new illustrations of finished pottery, the catalog includes specifications on a redesigned all metal kick wheel modernized to make throwing easier for the potter, new chrome hardware on a number of electric kilns, and several time-saving new ceramic supply items. You may have this catalog absolutely free if you write No. 140 on your Inquiry Card.

Your pupils will enjoy working in a classroom equipped with the latest in art furniture. Classroom-tested and expertly designed, this quality furniture offered by a New England manufacturer is both flexible and functional. It offers economy, long service and maximum safety. Drawing and art tables, student art bench, art horse, easel and various shaped tables are described in a brochure you may have by writing No. 141 on your Inquiry Card.

One of the most popular additions to your idea file will be the 1960-61 35-page, illustrated catalog of a leading eastern crayon manufacturer. Their lines of crayons, brushes, clay, and paste are described in detail in the catalog which lists colors and prices as well as suggested uses. Temperas, powder, finger



paint and modeling clays are also included among their products. For your free classroom file copy, write No. 142 on your Inquiry Card.

To keep up with what's new in handicrafts, you may be interested in the 16-inch "baby loom" offered by a Michigan manufacturer. This rising shed loom has a one-half yard sectional or plain beam. It folds compactly enough to be transported between the seats of any standard four-door car. The construc-

tion in beautiful cherry wood shows the same quality workmanship as other models from this firm. The 16-inch height is just right to weave from a chair at home or to take on vacations. It is of course wonderful for workshops and seminars. When the large loom is busy, the "baby loom" acts as a second for scarves, ties, towels, place mats or other small items. You can find out more about it by writing No. 143 on your Inquiry Card.

When you want information on materials, supplies, and equipment for enameling on metal, you can refer to Catalog "E" issued by an eastern pottery supply firm. Included in its 22 pages is illustrated data on modern jewelry shapes, popular copper forms, copper bracelets, free form dishes and trays, tools, trivets, planchons, tools, enameling accessories, soldering equipment, grinders, sprayers, and polishing accessories. The back cover lists current books of interest on enameling. A copy is yours if you write No. 144 on your Inquiry Card.

A "working wall" called Moduwall was introduced at a recent convention of the American Association of School Administrators. Moduwall is a series of flexible and interchangeable wall-hung teaching aids which permit you to tailor physical wall space facilities to meet your teaching needs. It is composed of units of chalkboard, tackboard, pegboard, flannelboard, easel board, wall-hung cabinets, open shelves and utility rails. In addition to being interchangeable, the component parts may be hung at higher or lower intervals on the standard to accommodate comfortably and correctly the differing eye levels of various grades. Further information about the new Moduwall will be sent to you if you write No. 145 on your Inquiry Card.



New and exciting classroom applications of chalkboard are described in a 16-page brochure entitled "New Directions In Chalkboard". The brochure illustrates how chalkboard can be utilized for free-standing partitions, easel - reversible units, movable panels and convertible units that combine table surface, tackboards, and chalkboard in one compact assembly. Get your free brochure by writing No. 146 on your Inquiry Card. (continued on page 39)



**WILHOLD GLU-BIRD GLUE**  
The very best for Home-School-Shop  
DRIES CLEAR—CLEAN TO USE  
For Glitter Decorating Ideas, Write  
**WILHOLD GLUES, INC.**  
Los Angeles 31, Calif. — Chicago 44, Ill.

(Write in No. 17 on Inquiry Card)

## FLEX-FLO DISPENSER

12 OZ. SQUEEZE BOTTLE  
FOR TEMPERA AND OTHER  
LIQUIDS.

TRANSLUCENT PLASTIC SHOWS  
COLOR CONTENT.  
PACKED 12 TO A SET FOR ALL  
YOUR COLORS.

USED BY ART, GRADE, AND  
CRAFT TEACHERS. \$7.50 PER  
SET POSTPAID WITH  
SCHOOL PURCHASE ORDER.

**LAMP PRODUCTS BOX 31, ELMA, N. Y.**  
**AND AT LEADING  
SCHOOL SUPPLY COMPANIES**



(Write in No. 6 on Inquiry Card)

## NEW



## OF CRAFT SUPPLIES

Enamel powders  
Spraying equipment  
Hotpack kilns  
Enamel tiles  
Jewelry kits

Metal shapes  
Tools & accessories  
Liquid enamels  
Firing tools

A complete line of supplies for enameling, ceramics, and other crafts. Order from one source for fast shipment and low price.

Over 200 enamel colors listed, more than 50 jewelry items, an outstanding selection of copper trays, bowls, and free form pieces.

**SEND FOR YOUR FREE COPY NOW!**

Thomas C. Thompson Co. Dept. AA  
1539 Deerfield Road  
Highland Park, Ill.

Please send your free catalog of enameling and craft supplies.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

(Write in No. 14 on Inquiry Card)



First-grader uses variety of objects to make impressions in wet sand. Right, she looks on a bit apprehensively while teacher pours plaster of Paris into her precious sand mold.



# SCULPTURE IN A SANDBOX

Visit to beach suggests casting plaster in wet sand but weather prevents our using seashore for studio—but dauntless first- and fifth-graders find any sandbox will do.



# by LEENDERT KAMELGARN

Department of Art Education  
Humboldt State College  
Eureka, California  
Photographs by Charlotte Smith

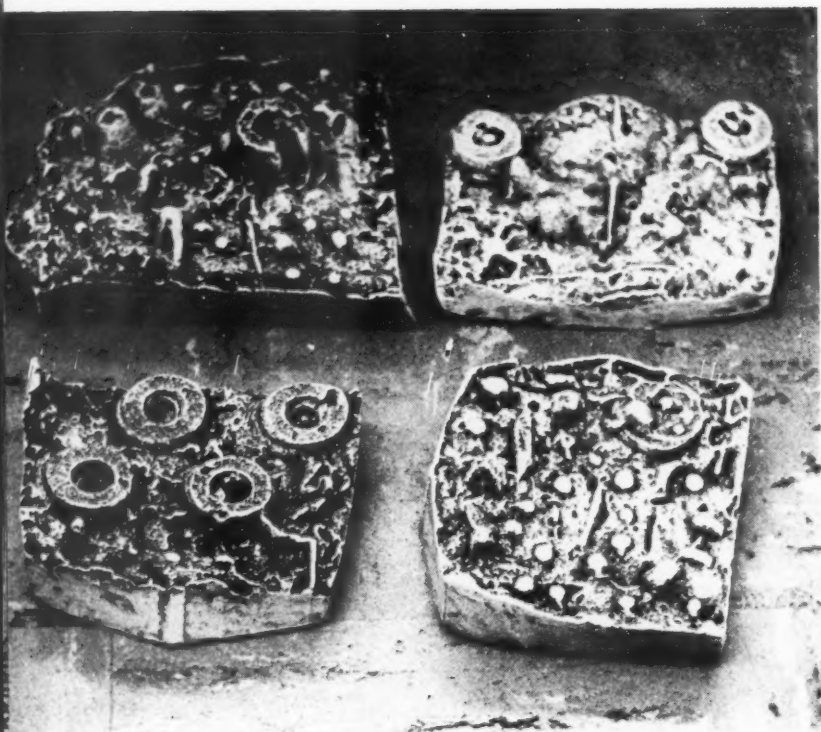
Last spring in our first and fifth grades a sculpture experience was motivated by a visit to the beach and many of the things we collected there. At first we thought we would return to the beach and do our sculpture there, but the weather turned bad. So we all procured cardboard boxes and brought the sand to our classroom instead. Shoe boxes and candy boxes turned out to be just fine. After wetting the sand we made designs in it with our hands, objects from the beach and objects such as spools, sticks, etc.

We filled a pan with as much water as the amount of plaster we wanted adding plaster to the water by hand until the plaster rose above the water. We mixed the plaster of Paris carefully to avoid bubbles and stirred it to a heavy cream consistency. We quickly covered our sand sculptures with the plaster of Paris and allowed our boxes to stand for a day. To hasten drying when the boxes held the moisture too long, we found that we could cut off the bottom corners of the boxes for drainage. The next day, we washed off our plaster sculptures with water but allowed a good deal of sand to remain on them for nice textural effects.



Fifth-graders prepare sand in shoe boxes, make designs with fingers, objects from beach, or spools, sticks, etc. With upper elementary skill they mix and pour plaster of Paris themselves into lined up shoe boxes.





We found that we could color our plaster in several ways—by adding tempera paint, ink or vegetable dyes to the plaster before pouring, or we could paint our finished casts after cleaning off the sand. We also decided that the deeper the sand in the box the better because it gives more three-dimensional depth with less plaster.

We decided that the next time we did this, we would get permission from the kindergartners to do our sculptures directly in their sand-box. This way we could work larger and our plaster would set up faster in the open air.

The interest in this activity was intense on both the first and fifth grade levels. The knowledge of form gained was great, both during the preparation of the sand mold for casting and discovering the reverse forms in the completed plaster cast.

Everyone was impressed with our sculptures when they went on display, parents most of all. When the lesson was over, not one of these sculptures stayed with the teacher. Every last one of them went home—but fast!

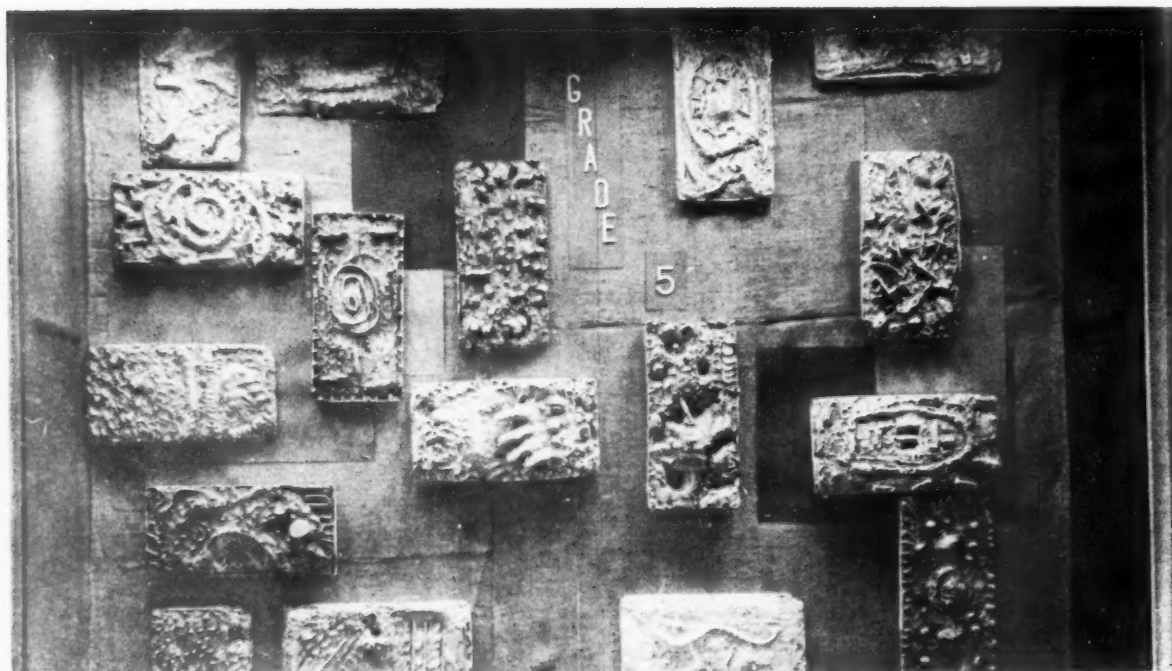


Photo at top shows some of the finished plaster sculptures made by first-graders. Sand left on molds increases surface interest. Display of fifth-graders' work utilizes burlap to back plaster casts made uniform by shoe box beginning.

**A SINGLE ANSWER TO  
All Your Craft Needs!  
SAX-CRAFT CATALOG**

Big pages. Dozens of crafts and art supplies. Reasonable. Prompt. Since 1910. Teachers' Request Catalog No. 60 on School Letterhead.

**SAX-CRAFTS, INC.** Dept. AA  
111 N. Third St. Milwaukee, Wis.

(Write in No. 10 on Inquiry Card)

**GERMAN COLORS  
FOR PAINTING ON TEXTILES**

BRILLIANT—PERMANENT—WASHABLE  
COMPLETE SET OF 12 COLORS PLUS 2 EX-  
TRA. REGULAR PRICE \$5.00. ARTS &  
CRAFTS INTRODUCTORY PRICE \$3.00 ppd.  
INCLUDING INSTRUCTIONS  
LIMITED TIME OFFER  
**NOBEMA PRODUCTS CORP.**  
GREENE STREET NEW YORK 12, N. Y.

(Write in No. 9 on Inquiry Card)

Advertising Art

**cooper**  
SCHOOL OF ART  
4300 EUCLED AVENUE  
CLEVELAND 3, OHIO  
WRITE FOR CATALOG 140

A-2881

(Write in No. 3 on Inquiry Card)

## Shop Talk

(continued from page 35)

A new media of expression for your students is offered in Origami, the Japanese art of paper folding. The lovely colors of Origami charm children and the activity helps them cultivate artistic tastes and creative ability. If you wish to learn more about Origami from Catalog No. 1, you may write No. 147 on your Inquiry Card.

A recent addition to the art supply market is a package of ten assorted liquid tempera colors, introduced by a New England firm. The package includes a large mixing tray, a quality paintbrush, and a coloring guide. Popular colors included in the assortment are non-toxic. You can find out how to secure your tempera color assortment by writing No. 148 on your Inquiry Card.

Economy and convenience were deemed important with the production of a new liquid tempera packaged in plastic squeeze bottles. According to the manufacturer, this new tempera will not harden or settle and is unharmed by freezing. It is available in 25 colors and five fluorescent colors. Sets of assorted colors and solid color packages are also available. Find out more about the new packaged liquid tempera by writing No. 149 on your Inquiry Card.

## TILES FOR DECORATING

Superb English Tiles, bisque or glazed 6"x6"

ALSO AVAILABLE

- TILE TRIVETS
  - TILE BACKS AND HANGERS
  - WOODEN FRAMES
- Write for FREE descriptive  
Price List No. AA

**SORIANO CERAMICS, INC.**  
LONG ISLAND CITY 5, N. Y.

(Write in No. 12 on Inquiry Card)



## Ceramics-Mosaic Copper Enameling

Your complete source of materials & equipment. New large discounts to schools.

No. 6 INSTRUCTIVE CATALOG  
50c (refunded on \$5 order) FREE if  
requested on school letterhead by staff

**TEPPING STUDIO SUPPLY CO.**  
professional staff DEPT. AA  
3517 Riverside Dr. Dayton 5, Ohio

(Write in No. 13 on Inquiry Card)

## Perfectly Matched for Perfect Pottery

**AMACO CLAYS**—Earthenware, stoneware, porcelain. Buff, white, terra cotta and red burning. Supplied in airfloated dry form or deaired moist requiring little or no wedging.

**AMACO GLAZES**—Formulated to fit Amaco clays. Ready to use liquid glazes, economical powdered glazes. Matt, semi-matt, gloss, textures and opalescent.



Amaco Ceramic Color Chart. 4 page, full color. 297 underglazes, engobes. Free.

Amaco Pottery Supply and Equipment Catalog. 56 pages. Kilns, wheels, clays, glazes. Free.

**amaco** AMERICAN ART CLAY COMPANY  
INDIANAPOLIS 24, INDIANA

(Write in No. 2 on Inquiry Card)



**GOOD TOOLS FOR BLOCK PRINTING**

**"SPEEDBALL"**

Linoleum Cutters, Water Soluble and Oil Inks

- Low cost, excellent quality
- Hand ground steel cutters
- Powerful chuck

Write for FREE lesson plans. Ask your school supply house for Speedball products.

SPONSORS OF NATIONAL SCHOLASTIC AWARDS

**C. HOWARD HUNT PEN CO., CAMDEN 1, N. J.**  
(Write in No. 18 on Inquiry Card)

**CERAMIC GLAZES** READY TO USE  
NO PREPARATION NECESSARY  
Use your full time teaching.  
Approved for schools, hospitals, hobbyists  
Write for free "How To Use" literature.

**MAYCO COLORS**  
10645 Chandler Blvd. North Hollywood, Calif.

(Write in No. 7 on Inquiry Card)

**SUPPLIES for ALL CRAFTS**

Write for new illustrated catalog — FREE

LEATHERS	BEADS	JERSEY LOOPERS
COPPER	REED	JEWELRY FINDINGS
ENAMELS	FELT	ART MATERIALS
KILNS	WOOD BOXES	CRAFT TOOLS & BOOKS

**NATIONAL HANDICRAFT CO., INC.**  
199-C WILLIAM STREET, N. Y. C. 38, N. Y.  
(Write in No. 8 on Inquiry Card)

**FREE WHOLESALE CATALOG**  
**FINEST ART MATERIALS**  
**40% - 53% OFF** School and Studio tested Materials

Water Colors — Tempera — Crayons  
Pastels — Paper — Brushes — Oil Paints  
Canvas — Books

Write for free samples and catalog.

**UTRECHT LINENS** 110 West 57 Street  
Manufacturers & Distributors New York 19 Dept. 8  
(Write in No. 15 on Inquiry Card)

## Professionally . . .

(continued from page 16)

"The mass education of our public school system is in its way a vast experiment on the effect of reducing all three of these factors to minimal values," McCurdy says, "and should accordingly tend to suppress the occurrence of genius."

But so far as the individual is concerned, the trend may be a boon, McCurdy adds, since genius is generally a costly gift. With it goes extreme absorption in very hard work and sometimes broken health.

■ U.S. public schools are moving toward "toughness" according to a cross-country survey recently released by NEA. Examples cited:

In Denver, Colorado, 35 minutes a day has been added to the elementary school program, equivalent to three weeks' additional instruction time for the school year. Denver has also added 30 minutes to the junior high school day and 15 minutes to the senior high school day.

A new arithmetic course developed by the University of Illinois and aimed to teach in six years what is now being taught in eight, is being offered in the first grade in Elizabeth, New Jersey. One grade will be added each year. A new algebra program also developed by the University of Illinois is being offered in grades eight and nine in Ridgewood, New Jersey.

In order to restore history and the fine arts, literature, ethical and esthetic values "to a position of fundamental and basic importance," Atlanta is placing new emphasis on the humanities.

Advanced courses in physics and electronics are being offered to gifted students in Oakland, California, while in San Francisco a new biochemistry laboratory has been established and plans are underway for special courses in astronomy, biology, geology, mathematics and chemistry.

Erie, Pa., is offering special classes on the college level for gifted high school students, and in Newark, New Jersey, an accelerated math course will give college work to high school seniors.

Mineola, New York, is in the final year of a controlled experiment to determine if able students attending school 11 month's a year can do four years' work in three.

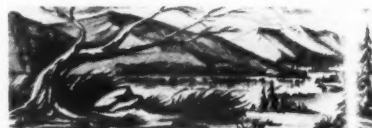
## CERAMICS & COPPER ENAMEL

Complete School Supplies—Kilns, clays, wheels, glazes & tools. A must! "Activities in Ceramics" by Seeley, \$1.60 ppd. Designed for school use; completely illustrated

WRITE FOR FREE ILLUSTRATED CATALOG.

**SEELEY'S CERAMIC SERVICE**  
9 River Street, Oneonta, New York

(Write in No. 11 on Inquiry Card)



**ART — LEARN AT HOME** Enjoy glamorous hobby career or profitable hobby. Learn Commercial Art, Painting, Cartooning, Fashion Art, Lettering, TV, etc. We train you at home, in spare time. TWO 22-pc. art kits included free of extra charge. LOW COST — only \$1.95 a day. Write for FREE Book describing easy method. No salesman will call. Washington School of Art, Studio 21, Port Washington, N. Y. (Established 1914) Tear this out.

(Write in No. 16 on Inquiry Card)

## FREE

**ENAMEL on COPPER AND CREATIVE CRAFT IDEAS**



*From America's Largest Direct Source...*

Only Immerman's (mfr. of kilns, tools and supplies widely endorsed by schools, institutions and recreation programs) offers you such a completely satisfying, direct channel to supplies and "Here's How" information! Explore enameling, mosaics, metal tooling, etching, jewelry, marquetry, etc., etc. Send for these valuable reference volumes today.

**IMMERMAN & SON**  
Dept. LH-3/ • 1924 EUCLID • Cleveland 15, Ohio

(Write in No. 5 on Inquiry Card)



# ARTS AND ACTIVITIES

sponsors 4th Biennial Exhibition of American Child Art

## "MY FRIENDS"

Outstanding paintings to be shown in May, 1961 at Galerie St. Etienne, New York City, available on loan after July 1, 1961. Write to Traveling Exhibition Service, Smithsonian Institution, Washington, D. C.

### RULES FOR ENTERING EXHIBITION

**THEME:** "MY FRIENDS" is the theme of the exhibition. Children should feel free to interpret the theme as imaginatively as they like. A child's concept of friends often extends beyond people to animals, both real and imaginary, and all natural things.

**ELIGIBILITY:** Any child in a public, private or parochial school in the United States from kindergarten through grade eight is eligible to submit paintings.

**MATERIALS:** Paintings may be made on any type of paper or cardboard. Any art medium that will not smear may be used—crayons, inks, water color or a combination of media.

**SIZE:** Maximum size for a painting is 18x24 inches. While there is no minimum size, children are encouraged to use large paper (preferably 18x24) and fill the space with full, brilliant color.

**MATting:** The work submitted should not be matted. *Arts and Activities* will provide mats for each picture included in the exhibition.

**IDENTIFICATION:** To be eligible for the exhibition, each entry must have printed on the reverse side the title of the picture, the name of the child, his age, grade, school, name of teacher, city and state. This is important. Be sure this information is plainly shown on the back of each painting.

**MAILING:** All pictures must be mailed flat between heavy cardboards. They must be mailed postpaid and postmarked not later than February 1, 1961, to:

F. Louis Hoover, Editor  
ARTS AND ACTIVITIES EXHIBITION  
Illinois State Normal University  
Normal, Illinois



## ASSURED QUALITY

TESTED  
FOR  
NON-TOXICITY

This "Certified Products" seal insures that products bearing it are subject to the testing procedures established by The Crayon, Water Color and Craft Institute, Inc., 420 Lexington Avenue, New York 17, New York.

(Write in No. 4 on Inquiry Card)

NOW!  
ONE  
PRODUCT  
DOES THE  
WORK  
OF TEN!

Gothic All-Purpose Powder Tempera answers your arts and crafts needs at remarkably low cost

longer do you have to buy a special material for each different project. With one basic color material, Gothic All-Purpose Powder Tempera, you can Poster Painting, Finger Painting, Rock Printing, Textile Painting, Oil Painting, Spatter Cast, Gesso, Clay Decorating, Woodenware Decorating, Glass Decorating. You and your students will be delighted with the results, thanks to the richer tones of

Gothic All-Purpose Powder Tempera. 22 colors come in 16-ounce pour spout canisters, easily stacked and stored. List Price: 85c per canister. Made by Sargent, color specialists for schools and artists for 40 years. Try Gothic All-Purpose Powder Tempera in your classroom. To ONE part powder, add ONE part water, by weight, for most desirable consistency. Order from your school-supply distributor.

(Write in No. 19 on Inquiry Card)

*Sargent*

FREE

illustrated booklet

American Artists' Color Works, Inc., 200 Fifth Ave., N. Y. 10, N. Y.  
Clear and precise instructions on how to use Gothic All-Purpose Powder Tempera. Mail this coupon today for your free copy.

Name.....  
School.....  
Address.....  
City..... Zone..... State.....

## A

Aiello, Constantine, Sept. '60, p 11-13  
 American Children See Bavaria, Jan. '61, p 25-27  
 Anyone Can Learn to Spin, Oct. '60, p 4-6  
 Art and craft suppliers, directory of, Fall, 1960, Sept. '60, p 44-46  
 Art appreciation, Sept. '60, p 20; Dec. '60, p 37-38  
 Art Appreciation Series, see contents page of each issue  
 Art International, Nov. '60, p 36-38  
 Art Program at Chase Street School, The, Jan. '61, p 17-24  
 Art programs, Sept. '60, p 28-31; Dec. '60, p 29-31; Jan. '61, p 17-24  
 Audio-visual aids, see Books of Interest and Audio-Visual Guide

## B

Bellows, George, Nov. '60, p 12-13  
 Berg, Irving, Jan. '61, p 9-13  
 Biennial Exhibition of American Child Art, Fourth, Sept. '60, p 26-27  
 Block Printing Duco Designs, Oct. '60, p 26-27  
 Block Printing Felt Designs, Oct. '60, p 29-31  
 Block Printing, Oct. '60, p 26-27, p 29-31  
 Books of Interest and Audio-Visual Guide, see contents page of each issue  
 Book reviews, see Books of Interest and Audio-Visual Guide  
 Bown, Christine, Sept. '60, p 28-31  
 Brockway, Edith, Dec. '60, p 11-12, p 13-14  
 Brommer, Gerald F., Dec. '60, p 6-10; Jan. '61, p 33-34  
 Building Going Up—And On! Jan. '61, p 30-32  
 Burgess, Mary R., Sept. '60, p 16-19  
 Buyer's guide, classified, Sept. '60, p 46-50

## C

Cameras Earn Cash and Credit, Nov. '60, p 17-19  
 Chilcutt, Dortha M., Dec. '60, p 33-36  
 Christmas Card, Dec. '60, p 26-27  
 Christmas Festival, Dec. '60, p 15-17  
 Christmas, Dec. '60, p 13-14, p 15-17  
 Christmas ornaments, Dec. '60, p 20-25  
 Classified Buyer's Guide, Tenth Semi-Annual, Sept. '60, p 46-50  
 Cliff Dwellers, The, Nov. '60, p 12-13  
 Collagraph—Another Crack at Print-Making, The, Nov. '60, p 33-35  
 Crayon, Sept. '60, p 11-13

## D

Davis, Marian V., Dec. '60, p 37-38  
 Davis, Stuart, Sept. '60, p 14-15  
 DeGraw, Monte B., Nov. '60, p 33-35  
 DiBona, Joseph, Oct. '60, p 4-6  
 Directory of art and craft suppliers, Fall, 1960, Sept. '60, p 44-46  
 Drummond, Robert, Nov. '60, p 36-38

## E-F

Embossing Paper and Metal, Nov. '60, p 14-16  
 Encaustic painting, Jan. '61, p 4-8  
 Erickson, Robert, Dec. '60, p 29-31  
 Fall 1960 Directory of Art and Craft Suppliers, Sept. '60, p 44-46  
 Far Cry From the Old Days, A, Oct. '60, p 21-23  
 Fiery Fusions For Fun, Dec. '60, p 11-12  
 Fink, Lois Marie, Sept. '60, p 20  
 First-rate Second Grade Silkscreen, Nov. '60, p 25-28

Foil Streamlines Mask-Making, Oct. '60, p 19-20  
 Fourth Biennial Exhibition of American Child Art, Sept. '60, p 26-27

## G

Galbreath, Patrick, Nov. '60, p 14-16  
 George, Virginia, Oct. '60, p 19-20  
 Glass fusing, Dec. '60, p 11-12  
 Gleason, Dale, Sept. '60, p 6-9  
 Greenberg, Pearl, Oct. '60, p 21-23

## H

Handmade in the U. S., Oct. '60, p 7-10  
 Harman, Richard D., Oct. '60, p 11-13  
 Headin' for the First Roundup, Sept. '60, p 28-31  
 Heidbrink, Sarah D., Oct. '60, p 7-10  
 Hoover, F. Louis, Nov. '60, p 17-19  
 How to Lift the Old Masters, Dec. '60, p 37-38  
 Howard, James, Dec. '60, p 26-27

## J-K

Jean, Nov. '60, p 12-13  
 Jewelry, Oct. '60, p 24-25, p 33-35; Nov. '60, p 6-11  
 Johnson, Ivan E., see Books of Interest and Audio-Visual Guide  
 Johnson, Lynne, Oct. '60, p 24-25  
 Junior Art Gallery, see The Young Artist  
 Kamelgarn, Leendert, Jan. '61, p 36-38  
 Kilmurry, Kathleen and Maureen, Nov. '60, p 20-21  
 Kingman, Dong, Jan. '61, p 14-15  
 Klaeger, Max, Jan. '61, p 25-27  
 Knapp, Mary Graham, Sept. '60, p 21-24  
 Kodak High School Photo Awards, Nov. '60, p 17-19

## L

Lake, Kathie, Sept. '60, p 32-33  
 Layer, Marie H., Jan. '61, p 30-32  
 Let's Go Back to the Wall, Sept. '60, p 16-19  
 Let's Mix Color and Light, Dec. '60, p 6-10  
 Lowenfeld, Viktor, Sept. '60, p 10

## M

M Is for Motivation, Oct. '60, p 16-18  
 Madsen, Edna, Nov. '60, p 25-28  
 Mask-making, Oct. '60, p 16-18, p 19-20  
 Materials exploration, Oct. '60, p 26-27, p 29-31; Nov. '60, p 14-16; Jan. '61, p 4-8  
 McKenney, Stanley A., Jan. '61, p 28-29  
 McWhinnie, Harold, Oct. '60, p 26-27; Nov. '60, p 22-23  
 Memling, Hans, Dec. '60, p 18-19  
 Michael, Dr John A., Oct. '60, p 29-31  
 Model houses, Jan. '61, p 30-32  
 Moorhead, Ray, Sept. '60, p 25  
 Mural-making, Sept. '60, p 16-19  
 Mustonen, Mabel, Oct. '60, p 33-35  
 "My Friends", theme of Fourth Biennial Exhibition of American Child Art, Sept. '60, p 26-27

## N

National exhibition of American child art, Sept. '60, p 26-27  
 Navaho weaving, Oct. '60, p 14-15  
 Need to Appreciate, The, Sept. '60, p 20  
 New Conquests in Space, Sept. '60, p 6-9  
 Newman, Thelma R., Nov. '60, p 6-11; Dec. '60, p 20-25; Jan. '61, p 4-8  
 News of art education, see Professionally Speaking . . .  
 Now . . . About Woodworking . . . Jan. '61, p 9-13

## O-P

Ownership statement, *Arts and Activities*, Dec. '60, p 42

Pencil sketching, Nov. '60, p 29-31  
 Pewter Has a Lovely Sheen, Oct. '60, p 35  
 Photography, Nov. '60, p 17-19  
 Pick of the Paper-Backs, Sept. '60, p 25  
 Pickens, Alex L., see Professionally Speaking . . .  
 Plastics Lead in New Directions, Part 1, Nov. '60, p 6-11; Part 3, Dec. '60, p 20  
 Plastic as art medium, Nov. '60, p 6-11; Dec. '60, p 20-25  
 Pool, Eugene E., Sept. '60, p 6-9  
 Print-making, Nov. '60, p 33-35; Jan. '61, p 33-34  
 Professionally Speaking . . . see contents page of each issue

## R

Ready To Wear, Sept. '60, p 14-15  
 Reed sculpture, Sept. '60, p 6-9  
 Relief Printing With String, Jan. '61, p 34  
 Rowland, Mrs. Hampton, Jan. '61, p 17-19  
 Rowland, Jeffie L., Dec. '60, p 15-17; Jan. '61, p 17-24  
 Rug hooking, Oct. '60, p 21-23

## S

Sculpture in a Sandbox, Jan. '61, p 36-38  
 Sculpture, plaster, Dec. '60, p 33-36; Jan. '61, p 36-38  
 Sculpture, wire, Nov. '60, p 22-23  
 Shave and Shine, Sept. '60, p 11-13  
 Shop Talk, see contents page of each issue  
 Silkscreen printing, Nov. '60, p 25-28  
 Silver Pendant, Oct. '60, p 24-25  
 Sketching Habit, The, Nov. '60, p 29-31  
 Something Old Does Something New, Jan. '61, p 4-8  
 Source material, Sept. '60, p 25  
 Southern Pacific Depot in the Morning, Jan. '61, p 14-15  
 Spinning, Oct. '60, p 4-6  
 Stained glass, simulated, Dec. '60, p 6-10  
 Starchy Snowflakes for Sparkle, Dec. '60, p 13-14  
 Statement of Ownership, *Arts and Activities*, Dec. '60, p 42  
 Stein, Elizabeth, Nov. '60, p 29-31  
 Strother, Joseph W., Nov. '60, p 14-16

## T

Take Time by the Pony Tail, Sept. '60, p 21-24  
 Tenth Semi-Annual Classified Buyer's Guide, Sept. '60, p 46-50  
 Theall, Dorothy E., Nov. '60, p 36-38  
 "Things We Make Are Prettier, The," Oct. '60, p 11-13  
 Toothpick sculpture, Sept. '60, p 6-9  
 Tribute, A, Sept. '60, p 10

## U-V

Virgin and Child, Dec. '60, p 18-19  
 Visit to an Art Laboratory, A, Dec. '60, p 29-31  
 Vocational guidance, Sept. '60, p 21-24

## W

Wallen, Karl G., Oct. '60, p 16-18  
 Way to Win the Boys, A, Dec. '60, p 33-36  
 Water Colors, Jan. '61, p 28-29  
 Weaving, Oct. '60, p 7-10, p 14-15  
 Wire Sculpture Revisited, Nov. '60, p 20-23  
 Wood carving, Oct. '60, p 11-13  
 Woodworking, Jan. '61, p 9-13

## X-Y-Z

Young Artist, The, see contents page of each issue  
 Zuber, Annette, Jan. '61, p 17-24

Unlock her creative urge...



**Make ARTS AND ACTIVITIES your basic tool  
for teaching creative art in your classroom**

A child is by nature a creator, inventor, explorer; and these natural abilities need the guidance and nourishment of creative art activities in your classroom. Right now, you face the challenge of the creative urge in your pupils. Stereotyped patterns, copy books, mimeographed outlines stifle their inventive spirit . . . they need the rich and rewarding experiences of creative art expression for their proper growth and development. With ARTS AND ACTIVITIES as your guide, you'll bring new excitement and interest to your entire art program . . . new enthusiasm to your students.

ARTS AND ACTIVITIES is expressly designed for classroom use. It's more than a magazine . . . it's your personal art consultant — your "workshop" for new ideas, new materials, new techniques. Every issue captures the mood of creativity — the joy of children at work . . . thinking . . . planning . . . creating. It motivates, stimulates, charms the imagination. It belongs in your classroom! Unlock the creative urge in your pupils. Make ARTS AND ACTIVITIES your primary source for teaching art the creative way. Take advantage of our special introductory offer now!

**The next issue of ARTS AND ACTIVITIES sent to you FREE!**

We honestly believe once you start using ARTS AND ACTIVITIES in your classroom, once you see how eagerly your children respond to this basic teaching tool, you won't want to be without it. That's why we're willing to send you the next issue at no cost to you. You get the next issue of ARTS AND ACTIVITIES free with your trial subscription — and you take no risk! If you're not completely satisfied, just tell us. Keep the free copy for your trouble and we'll immediately refund your payment in full. This is your opportunity to get real constructive help at low cost. **Act now! Offer expires February 1.**  
**Fill in and mail the coupon today!**

**ARTS AND ACTIVITIES**  
8150 N. Central Park Ave.  
Skokie, Illinois AA-1

Yes, send me the next issue of ARTS AND ACTIVITIES free and start my one-year trial subscription for the low cost of \$6.00 under the NO-RISK GUARANTEE. If I am not 100% satisfied you will cancel my subscription for full refund.

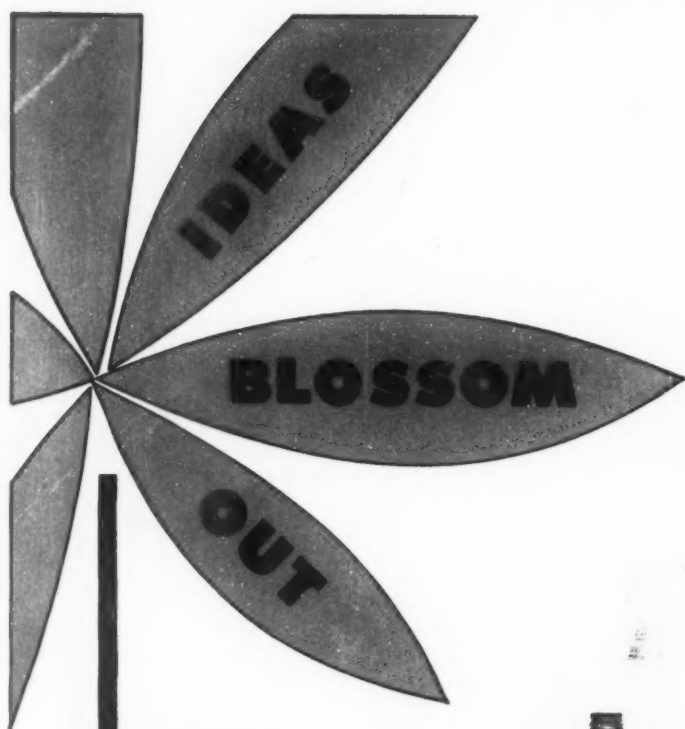
Name \_\_\_\_\_

Title \_\_\_\_\_ School \_\_\_\_\_

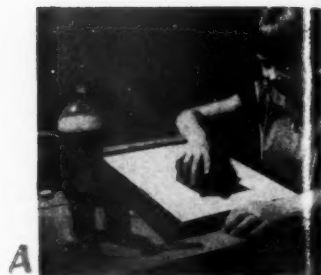
Address \_\_\_\_\_

City & State \_\_\_\_\_

☐ \$6 payment enclosed ☐ Bill my school



**WITH**



The happy discovery of mixing Staley's STA-FLO Liquid Laundry Starch with PRANG Powder Tempera Color creates a most stimulating and economical color mixing medium which has been a joy to countless teachers everywhere.

**INSTANT COLORS!** . . . Colors become alive with the first touch of Powder Tempera and Liquid Starch . . . so easy to blend and smooth to apply.

**DRIPLESS COLORS!** . . . Yes, colors so mixed will not drip off the brush and will wash out of clothing as easy as starch alone!

Provides endless variety for every creative activity from elementary free expression to advanced Harlequin Arts.

**SEND  
FOR**



*our very newest Program  
Building Idea Sheets.*

**IT'S FREE!**



**THE AMERICAN CRAYON COMPANY • SANDUSKY, OHIO • NEW YORK**

(Write in No. 1 on Inquiry Card)





m

!